MUTINY ON THE BOUNTY

10-17-60

MUTINY ON THE BOUNTY

FADE IN:
EXT. AERIAL SHOT - PITCAIRN A1

A frigate is sailing as if to circumnavigate the island, under full sail on a blue sea. She is a British Man-of-War of the early nineteenth century.

EXT. QUARTERDECK - FRIGATE B1

STAINES and GRAVES, captain and first officer respectively, are scanning the shore through telescopes. STAINES is crisp and efficient, GRAVES a little wooden. The other officers are gathered round. Their uniforms are of 1814.

GRAVES has an open chart in his hands.

GRAVES
According to the charts there's no land hereabouts, sir.

STAINES
Then clearly the charts are wrong, Mr. Graves. Seems uninhabited.

GRAVES
Carteret's chart shows an island called Pitcairn, but that's 150 miles southeast, sir.

STAINES (drily)
Perhaps it has shifted a little, Mr. Graves.
(closing his telescope)
Anyway we'll have a look. If there's fresh water we'll fill the casks. Luff her a point, if you please.

Graves turns to give the order, which we hear repeated along the deck. Suddenly there is a cry from the LOOKOUT MAN aloft.

LOOKOUT
Boats putting out from the shore, sir.

STAINES (opens his telescope again)
H'm. We'd better lie to.

The order is repeated along the deck.

EXT. LONG SHOT BOUNTY BAY C1

Canoes are coming out from the shore.

REVERSE SHOT - WHAT THEY SEE D1

Several outriggers move out from the island. In the stern of the leading outrigger is THURSDAY OCTOBER, a splendid young man 24 years of age. In the bow is GEORGE SMITH, 18 years old and equally attractive. Their strong strokes move them quickly towards the Briton, outdistancing the other outriggers.

BACK TO SCENE E1

CAMERA MOVES BACK as the leading outrigger enters the SHOT. Both young men stop paddling. They look towards the Briton.

STAINES (to Graves)
You speak some Polynesian, Mr. Graves.

GRAVES
A few words, sir.

STAINES
Tell them we want water.

GRAVES (calls)
Taio! Taio! You got um water for va'a motu?
(in Polynesian)
Water for ship? You got um?

EXT. OUTRIGGER - MED. SHOT F1

Thursday and George exchange a look of surprise. They wait.

EXT. BRITON, QUARTERDECK - FULL SHOT SHOWING OUTRIGGER - DAY G1

GRAVES (gestures - in Polynesian)
We wantum water!

THURSDAY
Don't you speak English?

GRAVES (amazed) G1
Did you hear that, sir? English! CONT'D (2)

STAINES
Extraordinary -

GEORGE
Can we come aboard?

STAINES
Throw them a line, Mr. Graves.

The order is repeated, a line is thrown over the side. The canoe moves towards the ship.

MED. CLOSE SHOT - STAINES AND GRAVES H1

GRAVES
Incredible.

STAINES
Strange things happen in the South Seas.

CAMERA MOVES BACK as they cross the main deck towards Thursday and George, who now come over the side and stop, openmouthed, staring about them at the ship.

GEORGE
It's enormous...! Thursday, look at those masts...!

THURSDAY
George - the flag - it's the same...

GEORGE
Look at that huge goat..!

THURSDAY
It's not a goat it's a sort of a horned sow.

STAINES
Have you never seen a cow? It gives milk.

GEORGE
So does a goat, sir, but we don't have large ones like that.

THURSDAY
Perhaps my father has seen one though - he's seen everything.

STAINES H1
Your father's on the island? CONT'D (2)

GEORGE
Yes. Would you like to meet him?

STAINES
I'd be most interested. Mr. Graves, the cutter, please.

GEORGE
Look! They have cannons! Much like ours!

As Thursday and George cross to examine the nearest cannon, Staines and Graves again exchange a look of surprise.

STAINES
You have Cannons on the island?

THURSDAY
Only four. And they're quite old.

STAINES
Where did they come from?

GEORGE
The Bounty.

The officers exchange a look of astonishment, MUSIC UP and THROUGH: As Staines looks towards the Island.

DISSOLVE TO:

J1 OUT

PITCAIRN ISLAND JX1

ALEXANDER SMITH, white and bent with age, stands at the edge of the village - his manner is doubtful and frightened as he watches off.

PITCAIRN ISLAND - LANDING POINT K1

Staines and Graves are getting out of the cutter. With them is a group of uniformed armed marines.

A dozen outriggers tow water casks from the Briton toward the surf line. Boys and girls ride with them toward the beach.

Staines steps ashore and glances about. Graves follows him. The attitude of both is stern and determined; they ignore the young people who crowd about, LAUGHING and TALKING in excitement. K1 CONT'D (2)

GROUP SHOT M1

Thursday points off at Smith.

Staines looks past the nearby group at the figure in the distance.

REVERSE SHOT - WHAT HE SEES MX1

Alexander Smith moves as if to hide - but he realizes it's of no use.

CLOSE SHOT - STAINES N1

He starts toward Smith sternly. CAMERA PANS bringing Smith into SHOT. For a time, neither speaks. At length Smith nods wearily.

SMITH
You've come to hang me.

STAINES (sternly)
What is your name?

SMITH
Alexander Smith. Able seaman, Sir.

He pauses, as though frightened to continue.

STAINES (picks it up)
Of His Majesty's Ship Bounty.

SMITH (after a pause)
I always knew you'd come one day -

STAINES
Where are the others?

Smith continues to stare at Staines. He makes no answer.

STAINES
How long have you been here?

SMITH
Twenty-four years.

STAINES N1
How did you get here? CONT'D
(2)

P1 OUT

CLOSE SHOT - SMITH Q1

Again he hesitates. His eyes widen as he continues to stare at the officer, off.

STAINES' VOICE
Speak up man - I want to know.

As Smith continues to look into CAMERA:

DISSOLVE TO:

CLOSE SHOT - SMITH - PORTSMOUTH HARBOUR - DAY R1

SMITH now twenty-four years younger is high in the rigging of a ship, splicing a rope. Beyond him is Portsmouth Harbour. It is a grey day. Under the circle of low hills the great men-o'war loom. Cutters move among them, and a merchantman beats across the bay towards the open sea beyond.

SMITH'S VOICE (feeling for the words)
Portsmouth. That's where it began. Portsmouth, December, 1787.

CAMERA moves slowly round the bay disclosing the town and the adjacent quayside. Part of the Bounty is seen in the foreground.

TITLES

In back of the titles is played various shots of the seaman reporting for duty. They approach the Bounty from different alleyways along the quayside. As the titles finish the CAMERA settles on the deck of the Bounty which is alive with the clamour and bustle of departure. MEN are securing the crates and coops in which pigs and goats and fowl are penned, very vociferous. There is a good deal of hammering and sawing. Other MEN, some with their families, are queuing at MACK'S desk (he is the Captain's Clerk), drawing their advance pay. Four MEN are shouldering lengths of cut timber aboard from the quayside, with which the breadfruit racks will be built. Another line of MEN is passing earthen pots from a wagon drawn up on the quayside, along the deck and down into one of the hatches. On the Quayside - some of them find their way on to the ship - are the usual idlers, doxies, hawkers, beggars, old seamen, and families saying goodbye to members of the crew.

EXT. BOUNTY, MAIN DECK - DAY 1

MACK is paying QUINTAL, a huge seaman escorted by his stout WIFE and four CHILDREN, one of who is JEREMY. The clamour and activity is all about them.

MACK
There y'are, Quintal - two months volunteer advance. Make your mark.

QUINTAL'S wife scoops the money into Quintal's hat, while he takes the quill and, sticking out his tongue, laboriously makes an X in the book. Jeremy wanders away across the deck.

1
CONT'D
(2)

CHRISTIAN'S VOICE
Single up the springs and flake down - look lively now!

Attracted by the SOUND of Christian's VOICE, Jeremy starts aft. CAMERA PANS with him TO SHOW FLETCHER CHRISTIAN, calm and completely at ease in the swirl of activity. BIRKETT, MILLS and others are at work nearby. Jeremy pauses near the mizzenmast. Christian moves him aside as a coil of rope falls from above.

CHRISTIAN
Careful, son -- there's a man working above you.
(to Birkett)
That'll do it, Mills give a hand with those pots.

Jeremy stares up at him.

JEREMY
Are you Captain Bligh?

CHRISTIAN (smiles)
No, son, I'm not.

JEREMY
Would you know where the South Seas are?

CHRISTIAN
The South Seas....?
(indicates)
If you dig straight down, all the way through the earth to the other side, you'll come out in the South Seas.
(to SUMNER)
Clear that line, Sumner.

Quintal, holding one of the children by the hand, COMES INTO THE SHOT to grab at Jeremy who stares at the deck in fascination. Quintal's wife, counting the money, follows with the others. Christian glances at them.

CHRISTIAN
Added a few since the Agamemnon, haven't you, Quintal?

QUINTAL (indicates two youngest)
Been home twice, sir. Proud to be back under you.
(to his wife)
You got me money. Now get along with you.

As Christian smiles, Quintal moves his wife and brood toward the gangway. CAMERA PANS with him to show WILLIAM MCCOY, JOHN WILLIAMS, SMITH, BYRNE and MILLS standing in the line of men who pass the earthen pots from the gangway toward the main hatch. 1 CONT'D (3)

MCCOY
Pots, pots, and more pots! How much of this here breadfruit have they got in Tahiti?

WILLIAMS
Why ask me? I don't even know what it is. Do you, Smith?

SMITH
Breadfruit...? Some sort of muck that grows on a tree. They use it for food.

BYRNE
The natives....?

MILLS
Aye. That's why we're fetching it to Jamaica.

BIRKETT
I understand it don't taste very good.

MILLS
What difference? It's good enough for slaves.

WILLIAMS
Aye; good enough.

As the others nod in offhand agreement. WILLIAM BROWN, a gardener, comes up the gangway carrying his chest of tools. He pauses near Christian.

BROWN
I'm William Brown, sir. The gardener from the Royal Botanical Gardens.

CHRISTIAN (indicates)
Mr. Mack will take care of you.

Brown places his chest of tools on the deck. He looks at the pots that are being passed from hand to hand; turns:

BROWN (to McCoy)
Let me have that one. 1 CONT'D (4)

McCoy hands him the pot, then continues the work of passing the others along. Brown turns it over; he indicates the smooth bottom and turns to Christian.

BROWN
These won't do at all, sir. They have no holes in the bottom to let the water drain off. These won't do at all.

CHRISTIAN (smiles)
I'm sure we can knock some holes in them before we get to Tahiti.
(indicates)
You'd best get your gear stowed.

Brown, still AD LIBBING protests, shoulders his tool chest. CAMERA PANS with Brown revealing EDWARD YOUNG saying goodbye to his mother, LADY YOUNG, an attractive woman in her late thirties. Young crosses to Christian.

YOUNG
Midshipman Edward Young, sir -- come aboard to join.

Christian pauses; Brown exits toward Mack's desk.

CHRISTIAN
Good to have you aboard, Mr. Young.
(indicates)
Your mess is midships. Use the main ladder.

Young exits. Christian looks off. A carriage is coming along the quayside towards the ship.

BACK TO SCENE (DECK) 2

Christian makes for the gangway.

CHRISTIAN
Captain returning on board, Mr. Fryer. Man the side.

He goes down the gangway to the quayside.

QUAYSIDE - PORTSMOUTH 3

As Christian reaches the foot of the gangway, Lady Young stops him.

LADY YOUNG
Mr. Christian?

CHRISTIAN
Your servant, ma'am.

LADY YOUNG
I'm Edward Young's mother.

CHRISTIAN (realizing she is speaking of the new midshipman)
Lady Young...?
(she smiles)
I served under your late husband against the French.

LADY YOUNG
The sea took one man away from me. Edward's my only son....

CHRISTIAN
Naturally, you're worried. We'll keep an eye on him - If you will excuse me.

He bows, starts towards the carriage which is now pulling up beyond.

4 OUT

MED. SHOT - CARRIAGE 5

WILLIAM BLIGH steps from the carriage. Christian comes into SHOT and lifts his hat.

Throughout the following sequence Bligh is trying to be pleasant, and he is pleasant, in an awkward way.

CHRISTIAN
Good morning, sir. We shall be ready to clear with the tide.

They begin to walk towards the gangway, through the melee on the quayside.

BLIGH
And the crew - How are they shaping?

CHRISTIAN 5
Prime seamen. Many of them have served with me before, sir. You couldn't wish for better men. CONT'D (2)

BLIGH
Capital - capital.

As he steps on to the gangway the BOSUN'S WHISTLE SHRILLS. Christian follows him up.

EXT. DECK OF BOUNTY 6

As Bligh steps aboard, the officers and men uncover. Bligh also removes his hat. The officers are lined up at the head of the gangway. Bligh nods to them, and remembers to smile.

BLIGH
You may carry on, Mr. Fryer.

The activity is resumed. Bligh and Christian walk quite slowly along the deck, Bligh pausing here and there to examine this and that.

BLIGH
Have the men been told the object of the voyage.

CHRISTIAN (smiling)
Some of them think it's a curious employment for a King's ship.

BLIGH
This voyage is commissioned by His Majesty himself - Mr. Christian. There are big interests at stake - the West India Company - people in high places. The government regards the cultivation of breadfruit in Jamaica as a matter of prime importance.

He pauses.

BLIGH (to Mills)
Bos'ns-mate, I'll have the cutter secured more firmly than that.

He moves on with Christian.

BLIGH
War is all very well, you know, but commerce has its place too.

He pauses at the plantpots. 6 CONT'D (2)

BLIGH
Ah, the plantpots. Stow them well, Mr. Christian - I want no breakages.

As he moves on CAMERA moves in on Mills, whose face changes its expression.

MILLS
Him? How'd he become a Captain? He's a common navigator.

McCOY
Quite the gentleman now.

MILLS
He's no gentry - he's a jumped-up Warrent Officer.. no better'n us.

He stares after Bligh, who is approaching the hatch leading down to the lower deck.

BOUNTY - LOWER DECK 7

As they come down the ladder, Brown is taking gardening tools from his carpet bag and putting them in a locker.

CHRISTIAN (as they pass)
The gardener, sir - Brown.

BLIGH
Good - an extra hand aloft.

Brown reacts, dismayed, looking up through the open hatch.

BLIGH
We shall need every man.

They enter Bligh's cabin.

INT. BLIGH'S CABIN 8

There are glasses and a decanter of madeira on the big desk. Bligh motions to Christian to fill the glasses. He himself looks round the cabin, runs his hand over the desk, the sextant, the log-book, etc. He wants to say something and at last gets it out:

BLIGH
There is a point in the career of a naval officer - I mean his first command - from which he goes on, or back. . .

CHRISTIAN
I understand very well, sir. I hope to be in the same position myself one day.

BLIGH
Of course - of course. But I am not blessed with friends at the Admiralty, as some - are. So my command must be - successful.

Christian studies him. He wants to help and reassure the man.

CHRISTIAN
You know the South Seas, sir, none better.

BLIGH
Yes, yes -- Captain Cook's navigator --- But the success of this voyage is a matter of speed - speed.

CHRISTIAN
I shall see that we get the best from the ship.

BLIGH
It's essential - to me.

He turns with relief to the glasses. They take one each.

CHRISTIAN
To a happy commission, sir.

BLIGH
And the fastest voyage ever made to the South Seas.

TWO-SHOT: ANOTHER ANGLE 9

CAMERA is SHOOTING THROUGH the stern windows, where we see them drink and set down the glasses. CAMERA PULLS BACK to REVEAL the stern and the tall letters: "BOUNTY"

H.M.S. BOUNTY

DISSOLVE TO:

EXT. BOUNTY - LONG SHOT - DAY (MATTE) 10

The Bounty, under sail, moves out of Portsmouth Harbour, passing the fleet at anchor in B.G.

FADE OUT

FADE IN
EXT. SEASCAPE - LONG SHOT - DAY 11

The Bounty, under full sail, moves across the sunlit sea.

EXT. MAIN DESK - FULL SHOT - DAY 12

The SOUND of the Boatswain's pipe is HEARD as Morrison pipes "up spirits". The men are drawing their cheese ration. Some few are still at work. Mack stands nearby, checking the tally in a notebook.

MED. CLOSE SHOT - NEAR MACK 13

Mack's lips move silently as he checks the tally on the page. He reacts in surprise. As he glances about, Christian enters. Mack turns to him; indicates tally book.

MACK
Mr. Christian, sir -- two of the cheeses are missing.
(as Christian looks)
I've checked the tally, sir. They've been stolen!

13
CONT'D
(2)

CHRISTIAN
Two cheeses.....?

CAMERA MOVES BACK as Christian turns to look appraisingly at the men who are lined up for grog. CAMERA PANS with him as he crosses toward Morrison. Mack follows.

CHRISTIAN
Belay that, Morrison.
(to men)
Two cheeses have been taken. Until we get to the bottom of this there will be no more issue.

The men on the line look from one to another. Mills stands nearest the barrel, Brown is behind him, McCoy is next, then Quintal, Smith and the others. Quintal opens his mouth as though about to speak. He pauses. Christian notices this.

CHRISTIAN
Speak up, Quintal. Did you steal them?

QUINTAL
It wasn't exactly stealing, sir.....

As Quintal speaks Bligh enters. He turns questioningly to Christian.

CHRISTIAN
Two cheeses have been stolen, sir. Quintal seems to know something about them.

Bligh turns to look at Quintal who nods his head; removes his hat.

QUINTAL
If you please, sir.....I took the cheeses. To your home, sir. Like you told me to.

BLIGH
I told you to?

QUINTAL
Yes, sir. When you sent me to your house with your shore clothes -- them you didn't want on the voyage.

Bligh continues to stare at Quintal. Christian looks quizzically at Bligh, but says nothing. Many captains help themselves to ship's stores; a common practice. Quintal is confused; he tries to explain. 13 CONT'D (3)

QUINTAL
The cheeses had just arrived that day, sir. I was helping to load them aboard when you.....

BLIGH (overlaps)
When I told you to take my clothes to my home. I said nothing about cheeses!
(to Christian)
Rather an awkward excuse, wouldn't you say, Mr. Christian?

CHRISTIAN
Very awkward, sir.

BLIGH
There is the possibility of a mistake. But the fact remains -- the cheeses are gone.
(to Mack)
The crew's cheese ration will be stopped until the shortage is made up.

He exits aft. Christian, a little surprised, looks after him; he exits aft. The men are going below.

INT. MESS DECK 14

Mills holds his tankard to be filled, then steps away from the line. Brown, who is next in line ahead of McCoy, steps forward doubtfully. Morrison indicates the rack of tankards.

MORRISON
Look sharp, gardener; hold your mug.

BROWN
But I don't drink.

Morrison looks at him in amazement, which McCoy mirrors. McCoy takes a tankard from the rack; offers it to Brown.

McCOY
Best fill your mug, mate.
Niver argue with a Bos'n.

Bewildered, Brown holds the cup and Morrison fills it. He steps ahead. McCoy looks after him as his own tankard is filled. As McCoy exits forward after Brown, Quintal steps forward to hold his tankard. He shakes his head in bewilderment. 14 CONT'D (2)

EXT. DECK - FORWARD - MED. SHOT - DAY 15

Brown steps to the side. He is about to tip the grog into a spit-kid when McCoy comes into the SHOT to grab his arm.

McCOY
Ah now, you don't want to chuck it into the spit-kid, shipmate.
(he spits into it)
Wasting rations'll bring you a taste of the cat.

BROWN
But I'm of the Plymouth Brethren; you know. We have no truck with strong drink.

McCOY
Right you are. I'm of the Irish brethren meself, and you're in luck's way to have me for shipmate. Us brethren's got to stick together.
(reaches for tankard)
Now I'll just dispose of this for you and no one'll be the wiser.

McCoy smiles happily as he takes Brown's tankard. The other men move to the benches and begin to eat. Some are washing clothes, sewing, etc. Quintal still at a loss to understand the cheese incident.

SMITH
This muck, and no cheese. How about it, Quintal? Did Bligh send you to his home with those cheeses? Let's have it.

MILLS (overlaps)
Sure you didn't trade them to Fat Betsy at the gin shop?
(winks at others)

15 CONT'D (2)

QUINTAL (fisting the table)
I give you me word, mates! The man told me to take them cheeses to his home! And that's where I took 'em!

WILLIAMS
Then why did Bligh deny it?

QUINTAL
Because the man's a shyster - sending ship's stores to his own home, he was.

As Quintal speaks, Smith looks past him toward the entrance to the crew's quarters, off. He reacts in surprised fear. He nudges Mills who sits next to him; Mills looks off and reacts. In turn, Mills nudges Quintal who ignores him, shaking his head angrily.

MILLS
Shut y'trap, man!

REVERSE SHOT - WHAT THEY SEE 16

Bligh stands at the entrance to the crew's quarters. Christian enters from the ladder.

QUINTAL'S VOICE
I tell you it's Bligh's the thief!

Bligh continues to stare at Quintal, off. Christian pauses; his reaction is one of regret for Quintal's position.

BACK TO SCENE 17

Quintal, finally aware that something is amiss, turns to look toward Bligh. CAMERA MOVES BACK as Bligh turns to Christian.

BLIGH
We must teach this prime crew of yours some manners, Mr. Christian.
(indicates Quintal)
The Articles of war provide for a man who calls his captain a thief.

17 CONT'D (2)

CHRISTIAN
The Articles can be extremely harsh, sir.

BLIGH
Do you disagree with them?

CHRISTIAN
I believe they're open to interpretation. And Quintal is a good man -- even though he talks too much.

Bligh stares at Christian in silence. Hoping to soften Quintal's punishment, Christian smiles pleasantly and shrugs.

CHRISTIAN (Cont'd)
A few weeks without his grog should teach him to hold his tongue.

BLIGH
And a dozen with the lash will teach him better still. All hands to witness, Mr. Christian, if you please.

Bligh exits aft. For a time Christian looks after him. It is obvious he is beginning to make a new evaluation of Bligh. At length Christian exits.

MED. SHOT - THE CREW 18

For a time the men sit in silence, each holding his tankard of grog. At length Birkett offers his cup to Quintal.

BIRKETT (quietly)
Here, Quintal. It'll help you through.

Mills stands; he looks unhappily at Quintal, then sets his cup before the big man.

MILLS
Mine, too.

Mills moves away from Quintal. Smith turns to him.

TWO SHOT - SMITH AND MILLS 19

Smith moves to stand beside Mills.

SMITH (quietly)
Go light with it, Mills.

MILLS
I don't like swinging that cat no more than you do, Smith.

Mills exits from the SHOT. CAMERA MOVES BACK as Smith seats himself near the entrance. Quintal still stares at the deck in silence. The others look at him with compassion but say nothing. McCoy looks at the cup he holds in his right hand; unobtrusively, he places it on the table near Quintal. McCoy then looks at the cup he holds in his left hand. At length he places the second cup beside the first. He turns to Brown who looks at him quizzically. Saying nothing, McCoy puts an arm about Brown's shoulders and eases him toward the rear of the quarters.

CLOSE SHOT - QUINTAL 20

Mechanically, Quintal lifts a cup to his lips. He drinks. Lowering the cup he stares into CAMERA.

EXT. DECK - MIDSHIPS - FULL SHOT - DAY 21

Ellison, Norman and others of the watch on duty, rig the gratings in preparation for the flogging. Morrison enters. He lifts the pipe to his lips and blows the call that summons all hands to witness punishment. Those of the crew on deck take their positions as the pipe SOUNDS.

INT. CREW'S QUARTERS - MED. SHOT - DAY 22

As the SOUND of the pipe comes over, Mills opens his locker. From it he takes the bag that holds the cat. Holding it so Quintal does not see it, he exits. The others follow. Quintal is left alone with McCoy and Williams who lifts another cup of grop that has been left for Quintal by one of the

men. As he is about to offer it to Quintal, McCoy shakes his head. Quintal, completely oblivious to this, turns and exits. Williams looks quizzically at McCoy. 22 CONT'D (2)

McCOY
He'll need it more when it's over.

WILLIAMS
After a dozen, he won't be able to taste it.

McCOY
I've had a half dozen. I could still drink.

WILLIAMS
The last man I saw on the gratings drew a dozen. He was lucky to breathe.

McCOY
Put it aside for him and let's get on deck. Otherwise we'll be up beside him.

Williams sets the cup on the table; both start out.

EXT. DECK - MIDSHIPS - FULL SHOT - DAY 23

The last of the crew are taking their positions as Bligh enters, followed by Christian and Fryer. Young and the other midshipmen, in full dress, have taken their position. Under Morrison's direction, two of the crew bind Quintal's wrists to the gratings. Mills takes the cat from the bag; reluctantly he draws the leather thongs through his fingers.

GROUP SHOT - NEAR BLIGH 24

Christian hands Bligh the Articles of War. Bligh opens the book. He places a finger on a paragraph. He starts to read.

MED. CLOSE SHOT - NEAR QUINTAL 25

The crewmen finish their work of binding his wrists. Mills stands beside Quintal, holding the cat. Quintal rolls his head to look at Mills. As Bligh's

voice comes over, reading the Articles of War, Mills glances at Quintal and then steps back. CAMERA MOVES BACK as Bligh closes the book and hands it to Christian. He then looks at Morrison and nods. Morrison looks at Mills. 25 CONT'D (2)

MORRISON
Lay on.

Mills swings the cat over his shoulder and delivers the first lash. Quintal's body stiffens. As Mills swings the lash, Morrison ad-libs the count.

A SERIES OF SHOTS 26-29

shows the varied reactions of Bligh, Christian, Fryer, Young, etc. The SOUND of the lash comes over and the SOUND of Morrison's voice as he continues to ad-lib the count.

FULL SHOT - THE LASHING 30

As Morrison reaches ten, Bligh steps forward; stops Mills.

BLIGH
You're going much too lightly, Mills. Lay on with a will, or you'll take his place.

Mills draws a deep breath; his jaw muscles tighten. He delivers the next blow with the lash. Quintal groans as his knees buckle. As the punishment continues:

DISSOLVE TO:

EXT. AT SEA - DAY 31

The Bounty, under full sail, moves across a moderate sea.

INT. CAPTAIN'S CABIN - FULL SHOT - DAY 32

Brown is working on the half-built plant racks. Bligh is checking his course, poring over charts, etc. at the desk. Brown looks towards him, clears his throat.

32 CONT'D (2)

BROWN
Er...sir, I was wondering if I might have a water-butt down here. The young plants need a great deal after the dormant period.

BLIGH
Dormant period? When does that occur?

BROWN
July, sir. You can't transplant breadfruit then till October - the roots die.

BLIGH (reacting)
You mean we must raise Tahiti by July...?

BROWN
The alternative is a long wait, sir....

BLIGH
Why didn't those fools at the Admiralty tell me this when they routed me by the Cape of Good Hope?

Brown remains silent.

BLIGH
July - July.

He moves to the charts at his desk.

EXT. QUARTER DECK - BOUNTY - DAY 33

Fryer stands by McCoy, who is at the wheel. Christian is forward with the Bos'n, who is using a rope's end (not brutally) to encourage the crew in their daily exercise - dancing. Byrne, the fiddler, is scraping out something more or less like the Sailor's Hornpipe.

CHRISTIAN
Lively now - pick your feet up!

Mills runs up to Christian removing his hat.

MILLS
Captain's compliments, sir - wishes to see you below.

CHRISTIAN
Keep them at it, bos'n. 33 CONT'D (2)

He goes aft and below.

CLOSE SHOT - MAP OF WORLD - CAPTAIN'S CABIN - DAY 34

Bligh's hands are using dividers, etc. to measure distances from a point in the eastern Atlantic (a) via the Cape of Good Hope to Tahiti and then (b) via Cape Horn to Tahiti. The difference between the two is obvious and considerable.

CAMERA PULLS BACK TO REVEAL Bligh at his desk among the charts etc. He gets up, paces back and forth, stares out of the stern windows at the ship's wake, wrestling with a problem. Bligh makes up his mind - Christian ENTERS.

BLIGH
I'm altering course, Mr. Christian. South by southwest, if you please.

CHRISTIAN
Aye, sir -
(pauses)
By southwest, sir?

BLIGH
That is correct. Cape Horn.

CHRISTIAN
By y'leave, sir, the Admiralty routed us by the Cape of Good Hope.

BLIGH
I am master of this ship at sea, Mr. Christian. Are you questioning my decisions?

CHRISTIAN
No, sir, but Cape Horn will. The winds are dead against us in March.

BLIGH
Mr. Christian, if the officers and men are as prime as you would have me believe, then I shall take this ship round the Horn whatever the winds!

Christian stares at him, taken aback by the sudden pent-up fury with which Bligh speaks. Bligh goes on with stinging bitterness.

34 CONT'D (2)

BLIGH
I have been placed in command for my skill as a navigator - not for social reasons. Cape Horn is the shorter route by twelve thousand miles!

CHRISTIAN (quietly)
I am not opposing you, sir, and you have no call to speak to me in this manner.

BLIGH
Have I not indeed! Well, let me tell you, sirrah - I am not satisfied with your notions of discipline! These men need more rope's-end - take heed lest I lay it on myself! And I'll have no more of that damned scraping up there. Dancing may be Admiralty regulations, Mr. Christian, but my men will get their exercise on the yards. I have given you the course - be so good as to instruct Mr. Fryer accordingly.

Christian watches him expressionlessly.

CHRISTIAN
Very well, sir.

Christian goes. Bligh leans over the table, fists clenched, his face stiff, trying to control himself.

EXT. BOUNTY - QUARTER DECK - DAY 35

Christian comes up from the hatch.

CHRISTIAN
South by south-west, Mr. Fryer. The Horn.

Fryer stares.

FRYER
In this ship?

CHRISTIAN
You have the orders.

He goes forward.

CHRISTIAN
Belay, there!

Fryer, behind him, and the Bos'n shout the orders changing the ship's direction. The men run to the ropes. 35 CONT'D (2)

Bligh comes on to the quarter-deck from the hatch.

BLIGH
I'll have t'gallants as well, Mr. Christian!

The orders are shouted. Men swarm up the shrouds.

DISSOLVE:

EXT. BOUNTY - LONG SHOT - DAY 36

The Bounty, under full sail, moves across a moderate sea. SMITH'S VOICE picks up the NARRATION:

SMITH'S VOICE
There was no more dancing. From that day on it was drive, drive, drive for the Horn..... The place where the Pacific and the Atlantic meet head on.

EXT. MAIN DECK - FULL SHOT - DAY 37

Smith as he starts up the shrouds. In b.g. Bligh watches stolidly.

SMITH'S VOICE
One hundred and forty miles of the roughest passage in the world...

DISSOLVE TO:

EXT. BOUNTY - LONG SHOT - NIGHT 37X1

The Bounty is hard driven under a following wind.

EXT. QUARTER-DECK - FULL SHOT - NIGHT 37X2

Christian enters; crosses to Fryer who stands near Williams at the wheel. He glances toward the mizzen t'gallants.

CHRISTIAN 37X2
We'd best take in our t'gallants CONT'D
before we lose them. (2)

FRYER
Yes sir.

Fryer exits forward. Christian checks the binnacle.

MORRISON'S VOICE
All hands to shorten sail!

EXT. FORWARD DECK - FULL SHOT - NIGHT 37X3

Quintal, Smith, McCoy, Brown and others of the starboard watch hurry on deck to join the larboard watch that is already at work. Morrison AD LIBS orders that send the men up the shrouds.

EXT. FOREMAST - SHROUDS - FULL SHOT 37X4

Smith and Quintal run the shrouds. Brown follows, placing each foot carefully on the ratlines as he climbs. McCoy climbs just beneath him. Brown pauses; looks down, worried.

McCOY
Up you go, mate! Nothin' to fear; not with Will McCoy below you!

Brown continues up the shrouds.

A SERIES OF SHOTS 37X5-37X9

matched by Morrison's ORDERS, SHOWS the crew at work shortening sail.

EXT. QUARTER - DECK - MED. SHOT - NIGHT 37X10

Christian watches the work, off, as Bligh ENTERS; looks toward the mastheads, off. He glances at Christian.

BLIGH
Afraid of a little weather?

CHRISTIAN
I don't understand, sir.

BLIGH
Perhaps this will explain.
(calls)
Bosun! Come aft!

EXT. FORWARD DECK - NEAR SHROUDS - FULL SHOT - NIGHT 37X11

Morrison stands near the shrouds; EXITS aft. The men, their work completed, leap from the shrouds and race toward the forecastle. Brown is the last man down, with McCoy climbing carefully beneath him.

McCOY
Easy does it, chum. Mustn't come a cropper with the work all done.

He helps Brown to the deck; they head toward the forecastle.

EXT. QUARTER - DECK - MED. SHOT - NIGHT 37X12

Morrison ENTERS: lifts his hat to Bligh who gestures carelessly.

BLIGH
I'll have those t'gallants again, bosun.

Morrison EXITS. Bligh turns casually to Christian. Fryer waits.

MORRISON'S VOICE
All hands to make sail!

BLIGH
As you may have gathered from my remarks, speed is of prime importance, Mr. Christian. In future you will not shorten sail without orders from me.

CHRISTIAN 37X12
Aye, Aye, Sir. CONT'D
(2)

Bligh says nothing; looks toward the foretop, off. Fryer looks thoughtfully at Christian as a following sea rides the quarter.

EXT. FORE T'GALLANT YARD - FULL SHOT - NIGHT 37X13

McCoy and Brown come onto the yardarm. Smith and Quintal work nearby.

QUINTAL
Shorten sail, he says. Make sail, he says. Can't he make up his mind?

McCOY
Sure he can make it up. But it's an officer's right to change it.

EXT. QUARTER-DECK - MED. SHOT - NIGHT 37X14

Bligh, seeing the sails set to his satisfaction turns to Christian who stands with Fryer. In b.g. Williams is still at the wheel.

BLIGH
Keep her steady as she goes, Mr. Christian.
(he smiles)
I'm sure you're just as anxious as I am to reach Tahiti in time.

Bligh EXITS toward the after hatch. Fryer turns to Christian who continues to look forward.

FRYER
Rather difficult, isn't it, sir?

CHRISTIAN
Not difficult. But it is confusing.
(smiles)

DISSOLVE TO:

EXT. BOUNTY - LONG SHOT - MORNING 37X15

The Bounty, still under full sail, drives before the wind.

EXT. QUARTER-DECK - MED. SHOT - MORNING 37X16

Two bells SOUND as the Bounty takes a quartering sea over the rail. Birkett, at the wheel, strains at the spokes. Fryer looks anxiously at Christian who watches the sails, off.

FRYER
Cracking on is all very well, sir. But at this rate you'll take the sticks out.

Christian says nothing. Another wave comes over; there is the SOUND of creaking stays and straining masts.

FRYER
I'd have the royals in, were it up to me, sir.

As Fryer speaks, Morrison ENTERS. He glances at Christian; glances toward the mizzentop.

CHRISTIAN
So would I, Mr. Fryer. But I've already requested permission to shorten sail. It's been denied.

BACK TO SCENE 38

Bligh ENTERS, as though on cue. He stares at Christian.

BLIGH
Are you trying to put us on the bottom?

CHRISTIAN
You gave no orders to shorten sail, sir.

BLIGH 38
Must I give you orders to blow your nose? CONT'D
(calls) (2)
Bosun! All hands to shorten sail!
Fore, main and mizzen t'gallants!

INT. CREW'S QUARTERS - FULL SHOT - MORNING 39

The men, in oilskins, are eating breakfast.

MORRISON'S VOICE
All hands to shorten sail!

Instantly every man puts aside his dish; leaps to the ladder. There are AD LIBS of "Up you go, mates! Sailors to windward; farmers to leeward! Stand clear for a sailor! etc. etc."

A SERIES OF SHOTS SHOWS: 40-47

A. The crew running the shrouds, willingly.

B. Men working on the fore t'gallant yard.

C. Men working at the braces. All work with a will.

D. Bligh on deck near the mizzenmast.

E. Men hauling in a torn sail.

F. The Bounty fighting heavy seas.

G. Men clewing the royals. They work fast and well.

H. Christian near the wheel.

DISSOLVE TO:

EXT. BOUNTY - LONG SHOT - NIGHT 48

The Bounty labors through heavy seas under shortened sail. This is Cape Horn at its worst.

EXT. QUARTER-DECK - FULL SHOT - NIGHT 49

The wind is heavy and the seas are high. Bligh stands with Christian; Smith and Martin are at the wheel. Bligh looks forward; cups a hand to his mouth.

BLIGH (calls)
Ready oh!
(to Smith and Martin)
Ease your helm down.

Smith and Martin strain at the wheel, moving it slowly. In b.g. some of the crew run to man the braces and sheets. Bligh gestures to one group.

BLIGH (calls)
Haul over the boom!

as the order is being carried out.

50-60 OL

INT. STORE ROOM - FULL SHOT - NIGHT 61

The barrels break their lashings.

EXT. QUARTER-DECK - FULL SHOT - NIGHT 62

Mack ENTERS; he gestures forward as he faces Bligh.

MACK
Forward storeroom, sir. The meat barrels have slipped their lashings.

BLIGH (to Christian)
Tend to it. Two of your "excellent" crew should be enough.

Christian EXITS. Bligh crosses to check the binnacle. A following wave rides over the quarter. Mack EXITS.

INT. STOREROOM - ESTABLISHING SHOT - NIGHT 63

A swinging lantern lights a scene of destruction. The bilges have flooded and water sloshes about the deck. Through it the barrels leap and lunge, carroming off a bulkhead to CRASH across the deck. Some have already split and chunks of meat slide about in the bilge water. Christian pauses at the door with Norman and Mills. The men carry lashings.

CHRISTIAN
Here; this one. Let's have a lashing on it. At the bulkhead....

Norman and Mills move in as the barrel hits the bulkhead and pauses while the Bounty completes her roll. Both try to pass their lashings around the barrel. The deck tilts and the barrel leaps free. Another barrel knocks Mills to his knees in the water. Christian moves in to grab him; pulls him clear. He takes Mills' lashing; waits for the ship to complete its roll; follows the barrel to the bulkhead. Norman helps him to get a lashing on the barrel. As the deck tilts, both move with the barrel; Christian passes the lashing about the mast. The ship rolls and the barrel breaks free.

NORMAN
We'll never make it, sir --
(indicates)
Each time the ship rolls they'll get away from us.

CHRISTIAN
(to Mills)
Notify Mr. Fryer. I'd like her hove to for twenty minutes.
(as Mills starts out)
And tell the bosun to step up the pumps.

Mills, holding his ribs, sloshes toward the door. Christian sees Mack at the door, looking.

CHRISTIAN
Mr. Mack; lend a hand! We'll take that one as soon as she steadies down!

Reluctantly Mack moves with Christian and Norman toward another barrel that carroms across the deck.

EXT. MAIN DECK - FULL SHOT - NIGHT 64

66 CONT'D (2)

Mills ENTERS from the ladder; crosses to Morrison.

MILLS
Bilges are flooded. Water in the storeroom. Mr. Christian wants you to step up the pumps.

67

Mills EXITS aft. Morrison gestures to the men who work the pumps.

MORRISON
Step it up, now! Lay into it!

The men pump faster. Morrison looks up toward the royal yard.

68

MORRISON (continued)
Belay that! I'll have two on deck! McCoy....Brown! Down with you!

EXT. ROYAL YARD - MED. SHOT - NIGHT 65

McCoy grins as he helps Brown off the footrope.

EXT. QUARTER-DECK - FULL SHOT - NIGHT 66

69

Fryer stands near the wheel as Mills ENTERS and crosses to him.

MILLS
Mr. Christian's compliments, sir! He'd like her hove to for twenty minutes.

70

FRYER
Trouble below?

MILLS
We can't tie off the barrels until she steadies down.

70 CONT'D (2)

CHRISTIAN
She's hove to!
(gestures)
Norman -- get a lashing on that barrel! Mack -- lend a hand!

Norman leaps forward eagerly and willingly; he passes a lashing about the barrel. Mack works hesitantly and fearfully with him. Mills enters; he and Christian work to secure the second barrel to the mast.

EXT. QUARTER-DECK - FULL SHOT - NIGHT 71

Bligh enters; he crosses angrily to Fryer who stands near the wheel.

BLIGH
Who gave the order to heave to?

FRYER
It was Mr. Christian's order, sir. He's having trouble in the store-room with the barrels.

BLIGH
Trouble of his own making!
(to Smith and Martin)
Ease your helm down!

TWO SHOT - SMITH AND MARTIN 72

The men exchange a long look. Both move the wheel slowly in the opposite direction to that of the last order.

MED. SHOT - DIFFERENT ANGLE 73

Morrison enters; he crosses to Bligh who gestures angrily forward.

BLIGH
Haul over the boom! We're going back on course, Mr. Morrison!

Morrison glances at Fryer who seems about to say something to Bligh but then thinks better of it and remains silent. Morrison turns to call the orders that will put the ship back on course.

FULL SHOT - DIFFERENT ANGLE 74

The men leap to the braces to carry out this last set of orders. There is no complaint; no muttering. The men work willingly. As the ship falls off with the wind, she starts to roll toward her beam ends.

INT. STOREROOM - FULL SHOT - NIGHT 75

Christian and Mills have secured one barrel. They work to lash a second to the mast. Norman crosses toward a barrel near the bulkhead; he gestures to Mack who stands, frightened, at a little distance.

NORMAN
Lend a hand, Mack! Let's get a lashing on this one while we have the chance!

As he speaks, the Bounty completes her roll and the deck cants at a sharp angle. The barrel slides, carrying Norman with it toward the bar bulkhead.

TWO SHOT - CHRISTIAN AND MILLS 76

Both pause in their work as the SOUND of Norman's SCREAM COMES OVER.

MILLS
They've weared ship!

As he speaks the Bounty completes her roll and starts back. The deck tilts in the opposite direction. CAMERA MOVES BACK as Christian leaps forward.

Avoiding the rush of the barrel, he drags Norman toward the storeroom entrance. Mills crosses to him; Christian indicates he is to take Norman. 76 CONT'D (2)

CHRISTIAN
Get him clear! Stay with him!
(to Mack)
Lend a hand, Mack!

As the deck tilts again, Christian moves with the one remaining barrel that is free. He passes a lashing about it. Mack pauses near the mast as the Bounty completes her roll and the barrel CRASHES against the bulkhead. Christian stays with it. As the deck tilts again, Christian follows the barrel as it slides toward the mast where the others are secured. Mack leaps aside as the barrel hits the others. Christian passes the lashing about the mast and makes it secure. On the next roll, the barrel strains but cannot break free. Christian grabs another lashing from Mack's hand; he double lashes the barrel. McCoy and Brown enter.

McCOY
Morrison sent us, sir!

CHRISTIAN (nods; gestures)
Double lashings all around! I want them secure!

McCOY
Aye, sir!

He gestures to Brown and Mack; they start to put double lashings on the barrels. Christian exits. Mack starts out after him. McCoy grabs him.

McCOY
Where are you going?

MACK
This isn't my work! I'm getting out of here!

McCoy backhands him; pushes him toward the barrels.

McCOY
Get a lashing on them barrels or I'll wring your neck!

Frightened, Mack starts to work.

INT. CREW'S QUARTERS - NIGHT 77

Norman is taken by Mills and others of the crew and laid on a table. He is dying or dead. Christian follows, looks at Norman.

CHRISTIAN
Who put her back on course?

As Mills goes, Bligh comes down.

BLIGH
Does it matter, Mr. Christian?

CHRISTIAN
It broke Norman's back.

For an instant Bligh hesitates. Then he turns without a word and goes into his cabin. Christian looks at the exhausted faces of the crew, watching him. He goes to the door of Bligh's cabin, then stops and controls himself. He enters.

CAPTAIN'S CABIN - NIGHT 78

The STORM RAGES OUTSIDE. Bligh is braced against the table, working out his position on the charts. The lamps pitch back and forth, huge seas swamp the stern windows. Christian enters. He is very quiet, almost pleading.

CHRISTIAN
Sir, will you please let me handle the crew in my own way. It's my duty as first officer - and I know my job.

BLIGH
What are you trying to say, Mr. Christian?

CHRISTIAN
Sir, the men are confused. Order and counter-order is bringing them to a standstill, sir....exhausting them - taking the spirit out of them.

BLIGH
What those men need, Mr. Christian, is stricter discipline.

78
CONT'D
(2)

CHRISTIAN
Discipline can be humane, sir. Patience and understanding will draw more work from them, in these circumstances, than the rope.

BLIGH
Oh, Come, Mr. Christian, don't tell me you're one of these humanitarians I've heard about?

CHRISTIAN
I've never been asked that before, sir. I simply contend that if a man is treated like a human being, he will respond as one.

BLIGH
You know very well, Mr. Christian, these men come from the lowest ranks of life - the stupid, the brutish, the sweepings of the gutters and the jails. What is it that sends these scum aloft in a storm like this, sir? Humanity? Ask them! They'll laugh in your face! No, sir - only one thing changes this rabble into seamen - fear of the lash. And I intend to maintain that discipline despite your efforts to destroy it, Mr. Christian --

CHRISTIAN
My efforts to destroy - ?

BLIGH
A ship has one master, Mr. Christian, and one only. In this instance, I am he.

Christian stares at him.

BLIGH
Careful, Mr. Christian. There was a first lieutenant who was court-martialled for striking his captain.

CHRISTIAN
I believe he had provocation, sir.

BLIGH
Great provocation. But they hanged him.

DISSOLVE TO:

EXT. SEASCAPE - LONG SHOT - DAY 79

The Bounty fights the storm. Smith's voice picks up the narration.

SMITH'S VOICE
I'll say this for the man - he was a sailor. He kept fighting when any lesser seaman would have turned back. March had gone...still the wind tore at us like nothing we had ever known before...

EXT. QUARTER-DECK - DAY 80

Christian stands near the wheel as huge seas sweep over the quarter-deck. Fryer is staring into the mist and spray. There are traces of ice all over the ship.

EXT. THE TOPS - DAY 81

The lookout man, all but frozen to death, clings to the rail in the tops, peering into the storm. He can see little or nothing, but suddenly above the scream of the wind he hears a dull booming noise. He yells down.

EXT. QUARTER-DECK 82

Christian stares up. Fryer looks up, then at Christian.

LOOKOUT MAN (screaming)
Breakers to starboard...!

WHAT THE LOOKOUT MAN SEES 83

The mist clears for a moment, and then we see it: mountainous waves are breaking against the rocks at the foot of the grey headland. The mist drives across and obscures it again.

EXT. QUARTER-DECK 84

Christian shouts orders to prepare to make sail.

Men tumble up from below and climb into the shrouds. Fryer stares into the driving spray. He reacts. 84 CONT (2)

WHAT FRYER SEES 85

The ship is moving sideways on towards the shore, where the huge breakers thunder on the rocks.

EXT. QUARTER-DECK 86

Christian looks up into the shrouds at the men on the yard.

EXT. YARDARM 87

Four of the crew are grappling with the gaskets, to loosen the ropes. The yardarm is iced and slippery. To tear at the ropes is agony.

EXT. FOREDECK 88

Men are waiting at the ropes, ready to haul. Mills is there.

MILLS
Wait for it...!

EXT. QUARTER-DECK 89

Christian waits, then -

CHRISTIAN
Let go!

90 OUT

EXT. FOREDECK 91

MILLS
Haul away!

The men haul on the ropes and the sail is set.

EXT. QUARTERDECK 92

Christian shouts to Fryer at the wheel with the helmsman.

CHRISTIAN
Put her over, Mr. Fryer. . !

Fryer and the helmsman wrestle with the wheel.

SEASCAPE 93

The ship heels over, close in to the rocks now.

EXT. FOREDECK 94

More orders are shouted to Mills.

MILLS
Heave on it. . !

The crew haul on the rope. Mills stares up, horrified.

MILLS (shouting up)
Get into the tops. . !

EXT. YARDARM 95

As the ship heels over and the yard is hauled round by Mills and the men below, the men on the yard slither along the icy yard, hanging on desperately, trying to get into the tops. The Lookout Man is trying to help them.

EXT. QUARTERDECK 96

Christian reacts to the men on the yardarm, then looks at the shore. The whole ship reels over. Great seas break over the deck.

INT. CREW'S QUARTERS AND CAPTAIN'S CABIN 97

As the ship heels the men off duty go rolling and pitching across the deck together with everything loose - tables, mugs, barrels, spitkids - and a foot or so of water. Bligh comes out of his cabin and makes his way towards the hatch and the deck. The door of his cabin swings open. A sea hits the stern windows and they break with a crash and water cascades along the deck.

EXT. QUARTERDECK 98

Bligh comes on deck. Christian is now with Fryer and the helmsman at the wheel. Bligh looks off towards the shore.

EXT. SEASCAPE 99

The ship slowly rights herself and begins to veer away from the rocks.

EXT. QUARTERDECK 100

The ship is completing her turn away from the shore, and there is a moment of respite.

EXT. FOREDECK 101

Mills looks off.

SEASCAPE 102

Cape Horn, slightly CLOSER than we saw it at the beginning of this sequence, but similar in silhouette. Mist and spray BLOT IT OUT.

EXT. FOREDECK 103

MILLS
Back where we started, seven bloody weeks ago. . .

EXT. QUARTERDECK 104

The STORM strikes with renewed force. Bligh seems to shrink, defeated. Those at the wheel watch him - the crew watch him.

BLIGH
You may put up your wheel, Mr. Christian, and bear away. . . reverse course.

He turns abruptly and goes below. Fryer looks at Christian. They draw a breath. The Helmsman puts the wheel over.

DISSOLVE TO:

INT. BLIGH'S CABIN - FULL SHOT - DAY 89

Bligh is seated alone at the table on which a chart is spread. A pitiful figure of a man, he stares into space. There is the SOUND of a knock. Bligh's voice is listless.

BLIGH
Come in, gentlemen.

Christian and Fryer ENTER, hats in hand. They pause.

BLIGH (Cont'd)
It is obviously impossible for us to round Cape Horn. The Bounty has tried. And so have I. We have not been successful.

Bligh is gentle in his complete defeat. Christian and Fryer are both moved but say nothing. Bligh smiles pitifully.

BLIGH (Cont'd)
I can only hope, gentlemen, we will reach our destination in time.

Christian and Fryer exchange a long look. Embarrassed, and quite as a matter of course, Fryer indicates the chart. Bligh, still staring off, indicates the chart, offhand.

BLIGH
Our new course. I'm quite sure you know it equally as well as I. Cape of Good Hope...the Indian Ocean...past Australia and the Solomons...
(to Christian)
Do you agree?

CHRISTIAN
Naturally, sir.

Bligh's eyes flare; he straightens slowly in his chair.

BLIGH
And does it make you happy to have proved your point?

CHRISTIAN
Quite sincerely, sir, it does not. I have the utmost respect for your seamanship. I hoped...I believed you would take the Bounty around.

89 CONT'D (2)

BLIGH
I would have, Mr. Christian. Had it not been for you, I would have.
(as Christian looks in surprise)
It's quite evident you know little or nothing of the business of handling men. And even less about discipline. I have been patient. I have tried to bear with this collection of malingerers which you call an excellent crew. The result has been failure. Your failure. The only thing these men understand is discipline.

Bligh turns to some papers that are on the desk before him. He lifts one; looks at it.

BLIGH (reading)
Quintal, McCoy, Byrnes....
(pauses; to Fryer)
The crew will be called to witness punishment at eight bells. Quintal is to be flogged.

FRYER
Yes, sir.

Bligh waves a dismissal; Fryer starts out. Christian pauses.

CHRISTIAN
May I ask the nature of his offense, sir?

BLIGH (glances at paper)
Destroying the king's property.
(as Christian looks questioningly)
Against the express orders of his superior, Quintal threw a freshly killed pig over the side. Any further questions, Mr. Christian?

CHRISTIAN (after a pause)
No, sir.

Christian's attitude is that of a man who is completely bewildered by Bligh's insistence that everyone is wrong and Bligh is right. But he realizes that nothing he can say will change this. As he starts out:

DISSOLVE TO:

90-103
OUT

EXT. BOUNTY - LONG SHOT - DAY 104

The sea is calm and the sun is hot; the boats are out and the Bounty has been rigged for caulking. (The details of this operation will be supplied by the technical director)

SMITH'S VOICE
From that day there was no pleasing Captain Bligh. The Bounty had sprung her seams in the effort to round Cape Horn. A flat calm gave us the opportunity to rig her for caulking and the men went over the side.

105-110 OUT

A SERIES OF SHOTS SHOWS: 111 thru 115

A. McCoy being flogged.

B. Smith running the gauntlet.

C. Morrison swings a rope's-end as the men leap to the shrouds.

D. The men, in the crew's quarters, patch their clothes, etc. Smith nudges McCoy; indicates the entrance. McCoy nudges Quintal. They turn to find Bligh standing quietly at the entrance, watching the men. 111 thru 115 (CONT'D (2)

SMITH'S VOICE
Nothing we did was right. A good day's work was rewarded with a flogging. And Bligh was forever watching over our shoulders. It was this more than the lash, that made us hate him. And as one day followed another, this hatred grew.

DISSOLVE TO:

INT. THE HOLD - ESTABLISHING SHOT - NIGHT 116

Burkitt and Williams are in chains -- their wrists and ankles manacled to the deck and bulkhead, holding them in a sitting position. Bilge water washes across their legs. The scene is lit as Young ENTERS, followed by Morrison who holds a lantern.

YOUNG
Very well, Williams; your time is up.
(to Morrison)
Open the cuffs, bosun.

Morrison hands the lantern to Young. Taking a key ring from his belt, he opens the lock that holds Williams chained. He then helps the man to his feet. As Williams starts OUT, Young glances at the pattern of scabbed lash marks that CAN BE SEEN beneath Williams' torn shirt. Young hands the lantern to Morrison; EXITS.

INT. COMPANIONWAY - MED. SHOT - NIGHT 117

Young ENTERS: crosses toward the door of the midshipmen's cabin. In b.g., the door to Bligh's cabin is open, SHOWING Bligh, Fryer and Christian seated at table. Bligh looks up from his food to SEE Young who is obviously distressed at what he has seen in the hold.

BLIGH
You're late for dinner, Mr. Young.

Young gathers himself; starts toward Bligh's cabin.

INT. BLIGH'S CABIN - MED. SHOT - NIGHT 118

Christian and Fryer continue to eat as Young pauses in the doorway. Bligh looks at him.

118 CONT'D (2)

YOUNG
With your permission, sir, I don't feel like eating tonight.

BLIGH
Nonsense. Sit down, Mr. Young.
(to Christian; smiles)
I'm afraid the sea is no place for this young gentleman, Mr. Christian.

CHRISTIAN
I don't think it's the sea that bothers him, sir.

BLIGH
No.....?

Young picks half-heartedly at his food. Fryer glances at Christian; continues to eat in silence.

CHRISTIAN
It's what takes place at sea.

BLIGH
And does it bother you?

CHRISTIAN
I can't say that I enjoy seeing men flogged. Nor do I believe that it accomplishes anything.

BLIGH
Do you share this opinion, Mr. Young?

Young, not anxious to be drawn into the discussion, places some food in his mouth and chews it.

BLIGH (Cont'd)
I've asked you a question.

YOUNG
I hadn't given it much thought, sir. But I'm sure flogging is necessary.

BLIGH
Very necessary, if you don't want a crew of malingerers shirking their duties.
(drinks)
I've learned that the fastest cure for indolence is heavy punishment. Do you agree, Mr. Christian?

CHRISTIAN
I'm afraid not, sir.

118
CONT'D
(3)

BLIGH
A very dangerous theory, Mr. Christian.
(to Fryer)
Wouldn't you say, Mr. Fryer?

FRYER
It's hardly my place to say, sir.

Young is about to speak; Fryer glances at him warningly.

FRYER (quietly)
Nor yours either, Mr. Young.

BLIGH
Come, come -- let the boy speak. Out with it, Mr. Young.

YOUNG
As this is my first voyage, sir , my opinion would be valueless.

BLIGH
In that position you are not alone.
(glances at Christian)
These new ideas about equality and the rights of this scum which we've dragged from the gutters.
(he drinks)
I understand it is quite prevalent in the Fleet; especially amongst a certain group of young officers.

CHRISTIAN
Controlled equality, sir. A ship can have only one master. But he must allow the men to think; to state their grievances. And he must have the right answers.

BLIGH
Because this ship has one master -- and only one master, my answers <u>are</u> the right answers, Mrs. Christian.

As Christian looks at Bligh:

DISSOLVE TO:

EXT. SEASCAPE - LONG SHOT - DAY 119

The Bounty moves across a fair sea under a good wind.

EXT. QUARTER-DECK - FULL SHOT - DAY 120

Fryer is near the wheel; Christian and Bligh stand at a little distance. Mack ENTERS; he carries the Account Book, a quill and ink.

MACK
Begging your pardon, sir, but the accounts have not been signed for the past month. Might this be a good time to do it?

Bligh takes the quill; signs. He offers Christian the quill and book. Christian takes the book. He turns the pages, reading. In b.g. Fryer watches. At length Christian indicates an entry; looks at Bligh.

CHRISTIAN
This entry indicates a stop at New Guinea and the purchase of meat. I recall no such stop, sir.

BLIGH (offers quill)
You will sign, Mr. Christian.

CHRISTIAN
Not with that entry included. sir. And I am quite sure that the articles agree.

For an instant Bligh stares at Christian; he turns abruptly to Fryer.

BLIGH
Mr. Fryer, you will muster the crew aft immediately.

Fryer glances at Christian, exits forward. Bligh paces angrily. Christian hands the Account Book to Mack.

MORRISON'S VOICE
All hands lay aft to muster!

EXT. DECK - FULL SHOT 121

The crew, haggard, weary and gaunt, stop their work and move aft. The SOUND of the boatswain's pipe COMES OVER as the men off watch come from the crew's quarters and start aft. CAMERA PANS TO SHOW the men standing to muster with Bligh facing them from the quarter-deck.

EXT. QUARTER-DECK - FULL SHOT - DAY 122

With the crew watching in b.g., Bligh takes the Account Book and quill from Mack. He opens it and holds it before Christian in one hand; offers Christian the quill with the other.

BLIGH
Mr. Christian, I order you to sign this book immediately.

Christian takes the quill from Bligh, turns to Fryer.

CHRISTIAN
Mr. Fryer, you will bear witness in the presence of the entire crew, before a court of enquiry, upon our return to London, that I sign under protest.

He signs the book.

Bligh turns to stare at Christian who stands silently and unperturbed. Bligh, disturbed, turns and goes to the cabin.

123 OUT

EXT. QUARTER-DECK - FULL SHOT - DAY 124

Fryer turns to the crew who stand motionless.

FRYER
Carry on with your duties.

The men stand still, looking toward Christian, who reacts to the fact that they have not obeyed Fryer's order.

CHRISTIAN (to crew)
You heard the order. Back to your duties.

The men slowly disperse as Fryer crosses to Christian.

FRYER
There's been some talk amongst the men. They've had just about all they can take.
(as Christian looks)
There's been a suggestion of mutiny.

CHRISTIAN
By whom?

124 CONT'D (2)

FRYER
I couldn't give you the men's names, sir. I don't know them.
(shrugs)
But when you've been in the Navy as long as I, you learn to hear things.

CHRISTIAN
Then perhaps you should hear this, Mr. Fryer. If I hear that word spoken by any man of this crew he'll be up for punishment instantly.
(after a pause)
Have you been long enough in the Navy to arrange for the crew to hear that?
(he smiles)
Hold tight, Mr. Fryer, Another few days will see us in Tahiti. After that....
(shrugs; smiles)
Perhaps things will go better.

As Fryer tries for an answering smile:

DISSOLVE TO:

EXT. TAHITI - LONG SHOT - DAY 125

The island of Tahiti looms green and beautiful through the lifting mist, thrust with bright shafts of sunlight that reach down from the cloud-scattered heavens.

EXT. LOOKOUT POINT - TAHITI - FULL SHOT - DAY 126

In far b.g. the Bounty is SEEN beyond the breakers that line the barrier reef. A native enters in f.g. He looks toward the ship with curiosity; he then places a conch shell to his lips. He SOUNDS the arrival of the ship. CAMERA HOLDS until the native has SOUNDED the conch four times.

EXT. MATAVAI BAY - ESTABLISHING SHOT - DAY 127

The SOUND of the conch shell comes over. In far b.g. the Bounty can be seen beyond the reef. Another native enters, carrying a conch shell. He RELAYS the SOUND of the conch, facing the island. Islanders gather at the shore and look toward the Bounty.

A SERIES OF SCENES SHOWS the open, curious but friendly expressions of the natives as they look toward the ship. They COMMENT to one another in Tahitian. 128-132

EXT. BOUNTY - QUARTER-DECK - FULL SHOT - DAY 133

Christian and the other officers look toward the island through glasses. Bligh also looks toward the island but uses no glass. His expression is one of proud satisfaction as he turns to Christian.

BLIGH
All hands aft, Mr. Christian.

CHRISTIAN
Aye, aye, sir.
(to Morrison)
Bosun, pipe the men aft.

Morrison looks forward; lifts the pipe to his lips.

FULL SHOT - DIFFERENT ANGLE 134

As the SOUND of the pipe is HEARD, the crew pours down from the rigging and moves aft. In f.g., Christian looks toward the island. Bligh stands nearby.

REVERSE SHOT - WHAT HE SEES 135

Wooded precipices, sharp green peaks, coral reefs and beaches, ironwood and coconut trees, the sea turquoise where it shoals -- all of this provides a background for the natives who are fishing from the reef in f.g.

EXT. QUARTER-DECK - FULL SHOT 136

With Christian and the other officers in attendance, Bligh turns to face the assembled crew.

BLIGH
You are about to meet a people whose concepts and ideas about morality are far different from your own. This will come as a surprise to you.

MED SHOT - THE CREW 137

Quintal glances at McCoy who winks in return. There are expressions of expectancy from the others.

BLIGH'S VOICE (Cont'd)
Their customs are different. Their laws are different. But you will at all times observe these laws and treat these people with politeness and respect.

CLOSE SHOT - BLIGH 138

Bligh's manner is firm as he faces the crew, off.

BLIGH (Cont'd)
We have come to this island for one purpose only -- to gather breadfruit and to transport these plants to Jamaica. Work parties will be assigned to the various tasks.

CLOSE SHOT - CHRISTIAN 139

His attitude is one of polite attention as he listens.

BLIGH'S VOICE (Cont'd)
Despite the fact that many of you will be assigned to duties ashore, ship's discipline will be maintained. Strict discipline!

Christian's eyes drift from Bligh toward the crew, off. 139 CONT'D (2)

FULL SHOT - DIFFERENT ANGLE 140

Bligh pauses to let the effect of his words sink in. His attitude now becomes that of the strict disciplinarian.

BLIGH (Cont'd)
I will permit no breaches of propriety, no vulgarity, and no licentiousness. Any man who disobeys this order will be flogged.
(turns to Christian)
You will put her on the starboard tack, Mr. Christian.

Christian Ad Libs the order to Morrison.

EXT. MATAVAI BAY - FULL SHOT - DAY 141

The Tahitians launch their outriggers and move PAST CAMERA toward the Bounty, off.

EXT. BOUNTY - FULL SHOT - DAY 142

The Bounty goes round on the starboard tack as she heads through the opening in the reef.

EXT. BOUNTY - FULL SHOT - DIFFERENT ANGLE - DAY 143

In f.g. the native fishermen stand on the reef and watch as the Bounty moves past. They wave, smile and CALL a welcome in Tahitian.

EXT. BOUNTY - FORWARD DECK - MED. SHOT - DAY 144

Birkett, in the chains, heaves the lead and CALLS the SOUNDINGS. Christian, standing nearby, RELAYS the SOUNDINGS to Bligh, aft.

EXT. BOUNTY - DIFFERENT ANGLE 145

The Bounty moves through the opening in the reef.

EXT. MATAVAI BAY - FULL SHOT 146

The outriggers move slowly toward the Bounty as she comes through the opening in the reef.

DIFFERENT ANGLE - FULL SHOT 147

As though on signal, the outriggers stop. The men and women watch as the Bounty moves from the opening in the reef to the Bay. Some wave and smile.

EXT. BOUNTY - QUARTER-DECK 148

Bligh stands proudly near the wheel. As Christian enters, Bligh gestures forward and turns to him.

BLIGH
There should be ten fathom at the anchorage, as I recall.

The SOUND of Birkett's voice COMES OVER calling the sounding as ten fathom.

BLIGH (Cont'd)
Let go the anchor, Mr. Christian.

Christian turns to RELAY the order to Morrison.

EXT. BOUNTY - BOW - FULL SHOT - DAY 149

As the SOUND of the order COMES OVER, the anchor drops into the sea.

FULL SHOT - NATIVES IN OUTRIGGERS 150

The natives watch the anchor plunge into the sea but do not move forward.

EXT. BOUNTY - QUARTER-DECK - FULL SHOT 151

Christian looks toward the circle of outriggers that rings the Bounty. Bligh crosses to him; gestures.

BLIGH
Put the launch over the side. I shall want twelve men with us.

Christian turns to RELAY the order. 151 CONT'D (2)

FULL SHOT_ THE OUTRIGGERS 152

The natives watch with happy interest. In b.g. more islanders crowd the shore.

FULL SHOT - THE BOUNTY 153

The launch is lowered into the water.

FULL SHOT - THE NATIVES IN THE OUTRIGGERS 154

There is genuine welcome in the faces of the natives.

FULL SHOT - THE BOUNTY - FROM THE WATER 155

Bligh, Christian and Brown enter the launch. Mills, McCoy, Quintal, Smith, Williams, Birkett and others follow and take their places.

FULL SHOT - THE OUTRIGGERS 156

This SHOT emphasizes the half-naked girls who watch as the launch approaches them. They smile and wave.

EXT. BOUNTY - FULL SHOT - DAY 157

The rest of the crew stands at the rails or in the rigging, watching and anticipating.

EXT. THE LAUNCH 158

Christian looks at the natives with interest as the launch moves through the surrounding outriggers. Bligh is completely impassive.

FULL SHOT - NATIVES IN OUTRIGGERS 159

The attitude of the natives is of complete friendliness.

EXT. THE LAUNCH - MED SHOT - FAVORING THE MEN 160

The men look at the women shyly, overwhelmed by the innocent dismissal of partial nakedness.

EXT. MATAVAI BAY - FROM SHORE - FULL SHOT - DAY 161

The launch approaches, having passed the outriggers that now form up behind it. In b.g., across the Bay, a uniquely constructed outrigger approaches, flanked by two war canoes.

EXT. HITIHITI'S OUTRIGGER - FULL SHOT 162

HITIHITI stands, looking ahead. He is a strongly built man in his late forties. His bearing is that of a man accustomed to rule. The group in his boat includes MINARII, a man in his early thirties, strong, with an expression that can exude warmth. Hitihiti passes through the outriggers of his people.

EXT. BEACH - NEAR LAUNCH - FULL SHOT - DAY 163

As the launch is beached, Bligh and Christian step ashore. The others follow. Some of the men carry the gifts and trinkets to be used as presents. Brown crosses to inspect a breadfruit tree in b.g. The islanders have gathered in b.g. to watch the arrival of the white men. Hitihiti is carried ashore by two men. As he crosses toward the group with Minarii, Bligh takes off his hat. Christian does likewise.

HITIHITI (to Bligh)
King George?

BLIGH
No, Your Excellency. But I come on behalf of his most gracious Majesty King George.

Hitihiti turns questioningly to Minarii who first REPEATS Bligh's words in Tahitian, then turns to smile at Bligh and Christian.

MINARII
I sail with Captain Cook two years. I speak your tongue.

BLIGH
Ah! Yes.

A mutual attraction draws Minarii's eyes to those of Christian. Both smile. In b.g. the natives mirror the friendly attitude of these two men. Bligh glances at Christian; he forces a smile as he turns to Minarii.

163
CONT'D
(2)

BLIGH (indicates Hitihiti)
Would you tell His Excellency that King George sends many gifts as a token of friendship.

As Minarii TRANSLATES the message, Bligh lifts an axe and a looking glass from the pile of trinkets that are spread on the sand before Hitihiti. He offers them to the chief who accepts them with dignity and a gracious smile. Hitihiti then points to the island with a sweeping motion. He SPEAKS in Tahitian to Minarii.

MINARII
Hitihiti asks what King George would like in return.

As Minarii speaks, Brown ENTERS carrying a breadfruit which he examines with great interest. Seeing this, Bligh indicates the breadfruit, then turns to Hitihiti.

BLIGH
King George is anxious that his people be as strong as yours. He would like some of your breadfruit to nourish them.

Hitihiti, puzzled, looks at the breadfruit which Brown holds. He then looks in complete bewilderment at Bligh.

HITIHITI
Uru?

BLIGH (smiles)
Yes, uru.

Hitihiti turns in bewilderment to Minarii.

HITIHITI (in Tahitian)
This man must be crazy. What the hell would anyone want with breadfruit?

MINARII (in Tahitian)
I don't know. But I'll try to find out.

HITIHITI (in Tahitian)
No; he might be offended. Convey my thanks and tell him he is to be my guest at the feast.

SUBTITLES translate the Tahitian into English. Minarii looks questioningly at Christian who stands impassively near Bligh. Minarii then turns to smile politely to Bligh. 163 CONT'D (3)

MINARII
Hitihiti thanks you for the gifts. You will be guests at his feast.

GROUP SHOT - CHRISTIAN, BLIGH, HITIHITI, MINARII 164

It is obvious Bligh is slightly annoyed at the dismissal of his request for breadfruit. He draws a breath, smiles and puts a good face on things.

BLIGH
Convey my thanks to Hitihiti. But tell him it is most important that we make immediate plans for the gathering of the breadfruit plants.

Minarii shrugs; he turns to Hitihiti.

MINARII (in Tahitian)
He's still talking about the breadfruit.

A SUBTITLE carries this translation. Hitihiti shakes his head in bewilderment. He turns to Bligh; points his finger at him and then to himself.

HITIHITI
Feast!

CAMERA MOVES BACK as he turns to SPEAK in Tahitian to a nearby group of men. Instantly there is LAUGHTER and quick agreement. Many of the nearby natives turn and hurry AWAY. All are LAUGHING and TALKING happily. Bligh turns questioningly to Christian.

BLIGH
What's this all about?

CHRISTIAN
I think, sir, he's given orders to prepare a feast. Of course I'm not sure.

164 CONT'D (2)

BLIGH
Feast! I haven't come halfway round the world to eat!
(to Minarii)
Will you ask His Excellency if my men will be permitted to locate and gather some young breadfruit plants?

Minarii glances at Christian as though to ask: "Can't this man take a hint?" He then turns to Hitihiti.

MINARII (in Tahitian)
We're back to the breadfruit again.

A SUBTITLE translates the words in English. Hitihiti shows the first sign of annoyance. With great dignity, he looks sternly at Bligh, then turns to Minarii.

HITIHITI (in Tahitian)
Remind him he is a guest. And a good guest does not violate the customs of his host.

A SUBTITLE translates this into English. Minarii now turns to Bligh and his manner is that of Hitihiti's. His words, though friendly, are firm.

MINARII
In our land we eat and laugh and dance. Then we talk. You are guest.

Bligh accepts this rebuke but does not like it. He glances at Christian who conceals his emotion by looking naively at Bligh.

BLIGH
I suppose there is little else we can do but agree.

CHRISTIAN
I'm afraid not, sir. We <u>are</u> their guests.

As Bligh looks at Christian who smiles a little:

DISSOLVE TO:

EXT. VILLAGE - ESTABLISHING SHOT - DAY 165

The charm, beauty and unreserved acceptance of the Tahitians are evidenced by the gracious, cheerful and friendly attitude of the people toward Christian as he walks slowly through the village with Minarii. CHILDREN tumble about his legs; PEOPLE smile and CALL greetings from the doorways of the thatched huts; GIRLS smile shyly but they, too, SPEAK words of greeting. CAMERA MOVES WITH Christian and Minarii who CALLS in Tahitian to the various groups, indicating Christian as he smiles.

CHRISTIAN
You must be well-liked, Minarii.

MINARII
It is you they like.

CHRISTIAN (after a pause)
Why?
(as Minarii looks)
I'm a stranger. My skin is different. My clothes are different. They don't know me. Why do they like me?

MINARII (smiles)
Why shouldn't they?

Christian walks in silence as he ponders this question. At length he shrugs and shakes his head as he glances at Minarii.

CHRISTIAN
I hadn't thought of it that way before.
(he smiles)
I suppose I could give them quite a few reasons.

As they approach the end of the village Christian pauses to look about. Minarii watches him with interest.

CHRISTIAN (cont'd.)
It's not just the beauty of your home, Minarii. I'm sure there are other islands equally as beautiful.
(indicates people)
But your people are so friendly...
(shakes his head)
That isn't the word I am looking for.

MINARII 165
Friend is a good word. CONT'D (2)

CAMERA HOLDS as Christian EXITS with Minarii and the people of the village LAUGH and smile and CALL after them.

EXT. LAGOON - ESTABLISHING SHOT - DAY 166

The low-hanging branches of a huge banyan tree and a cluster of flowered vines partially screen a lagoon where six native GIRLS are bathing. Christian ENTERS with Minarii. As the SOUND of the girls' LAUGHTER IS HEARD, he pauses and looks toward the lagoon. Minarii does likewise, smiling.

MED. CLOSE SHOT - CHRISTIAN AND MINARII 167

Christian's reaction to this first sight of a group of unclothed girls is one of mild surprise. Thinking he has invaded their privacy, he turns away, somewhat regretfully. As the SOUND of the girls' LAUGHTER COMES OVER, Minarii looks in pleasant surprise at Christian.

MINARII
Do they not please you?

CHRISTIAN
That's hardly the question.
(smiles a little)
I didn't mean to....

He shrugs as though to apologize for his intrusion. Minarii looks at him in surprise; he indicates the girls, off.

MINARII
They are beautiful. Don't you think?

Sensing that he has not really invaded the privacy of these girls, Christian turns slowly to look toward them, with Minarii.

CHRISTIAN
Very beautiful. And completely unashamed.

MINARII (questioningly)
Unashaaa....?

CHRISTIAN 167
Don't bother with it. You'll CONT'D
have little use for the word. (2)

He continues to look off.

REVERSE SHOT - WHAT HE SEES 168

MAIMITI stands waist deep in the lagoon a little apart from the other girls who LAUGH and frolic in b.g. Her hair covers her breasts; she LAUGHS as she lifts a hand and CALLS in Tahitian to Minarii.

BACK TO SCENE 169

Christian and Minarii continue to look off as the SOUND of Maimiti's voice COMES OVER. Minarii LAUGHS; he returns the CALL in Tahitian, then turns to smile at Christian.

MINARII
Maimiti is daughter to our chief. She wishes you welcome.

CHRISTIAN
I wish her the same.

Minarii smiles; he starts OUT. CAMERA HOLDS as Christian EXITS behind Minarii.

EXT. BREADFRUIT GROVE - ESTABLISHING SHOT - DAY 170

The grove is completely natural and uncultivated. The trees are set on a slope that lifts toward a ledge that overlooks the sea. Brown, with a native, kneels on the ground at a little distance from one of the larger trees. He indicates a small shoot that lifts from the ground.

BROWN
Ah! There we have it!

As he speaks Christian and Minarii ENTER, climbing the slope slowly and casually. They pause beside Brown.

GROUP SHOT - NEAR BREADFRUIT SHOOT 171

Brown examines the tiny shoot with all the eagerness of a dedicated gardener. He turns to look up happily at Christian.

BROWN (cont'd.)
Here it is, sir! Just as I have always known it would be. Isn't it beautiful?

Christian looks down doubtfully at the tiny shoot. Minarii is amused.

CHRISTIAN
Is that what we're going to take back with us?

BROWN
Oh, no, sir! This is merely a volunteer shoot.

As Christian looks at him questioningly, Brown proceeds to demonstrate the procedure with all of the excitement of a man who loves plants. 171 CONT'D (2)

BROWN
The parent sends out long lateral roots. We cut one of these. Immediately, it sends up a vigorous young plant.
(indicates)
Like this shoot.
(demonstrates)
When it has reached the height of a man, it must be cut back to about three feet in height. A small section of the root is left attached to it.
(smiles)
We then transplant that to a tub.

CHRISTIAN
How long does that take?

BROWN
Ordinarily, a month or two. But as I tried to explain, sir, this is the dormant season.

CHRISTIAN (smiles)
Let's try it again, Brown. How long must we wait to transplant these shoots?

BROWN
At least four months, sir. Probably longer.

Christian looks again at the shoot; he glances about at the profusion of beauty spread before him. Minarii watches this with interest. At length Christian shrugs; he smiles just a little as he starts up the slope. Brown indicates the small shoot; turns to Christian.

BROWN
Shall I take this one to the captain, sir? I think he's gone aboard ship.

CHRISTIAN
Why not wait until this evening? He'll come ashore for the feast.

BROWN
Thank you, sir.

As Brown busies himself with the shoot, Christian and Minarii EXIT toward the hilltop that overlooks the sea.

EXT. HILLTOP - FULL SHOT - DAY 172

A number of outriggers move side by side toward the beach. In each, a native stands forward hurling a stone into the water, and retrieving it with the rope attached to it. This process is repeated as the paddlers move the outriggers forward slowly. Women and children, using palm leaves as a screen, are lined in the water extending from the position of the boats to the shore. As the fish leap from the water ahead of the outriggers, the women and children move in to keep them from escaping. It is obvious that all those engaged in the task are enjoying themselves immensely.

Christian and Minarii ENTER in f.g. Both look toward the fishermen. At length Minarii smiles and indicates Mills, McCoy, Quintal, Smith, Birkett and Williams who stand on the shore watching the scene with interest.

TWO SHOT - CHRISTIAN AND MINARII 173

As Christian looks in the direction indicated, Minarii winks wisely.

MINARII
They don't see fish caught this way before.

CHRISTIAN (still looks off)
That isn't the only thing they haven't seen before.

Both smile a little as they continue to look off.

EXT. SHORE - FULL SHOT - DAY 174

Mills, McCoy and the others watch with interest as the half-circle of outriggers continues to move the school of fish toward the shore.

McCOY
What are they doing with them fish?

WILLIAMS
Catching them, I guess. For the feast.

QUINTAL
What are they going to catch them with?

MILLS
I don't know. But I think we ought to lend a hand.

As he speaks, his eyes are devouring PRUDENCE, a native girl who is prominent in the line. McCoy's attention is held by MARY, another native girl. Quintal stares at SARAH, while Williams is completely interested in the movements of FASTO. SUSANA, JENNY, HUTIA and the other native girls who will later be seen on Pitcairn Island are prominent in the group that is fishing. TARARU, TEMOA, NIHAU, HU and the other Tahitian men who will be seen on Pitcairn are prominent in the outriggers. 174 CONT'D (2)

McCOY
You were always a man with good ideas, Mills. And this is your best.

The men take off their shoes and stockings; they turn up their bell-bottomed trousers and wade into the water. The natives greet them with LAUGHTER, gestures and SHOUTS of welcome.

FULL SHOT - DIFFERENT ANGLE 175

Mills, McCoy and the others take their places in the line of women and children. Each pretends to be interested in herding the fish toward the shore, but each is completely interested in the woman working beside him. As though by accident, their hands brush against the rounded shoulders and arms of the Tahitian women whose only reaction is one of pleasure and LAUGHTER. Soon the men crowd closer to the women as the outriggers, in a small half-circle, crowd toward the beach. All are having a hilarious time.

FULL SHOT - DIFFERENT ANGLE 176

With the Bounty in b.g., the cutter moves toward the beach. In f.g., the happy work of catching the fish continues.

EXT. CUTTER - MED. SHOT - DAY 177

Bligh, Young and Fryer are in the stern of the cutter. Six men are at the oars. Young looks with eager excitement toward Mills and the others who are having the time of their lives.

YOUNG
The men seem to be amusing themselves, sir.

BLIGH
The men seem to have forgotten my instructions.

FRYER
It may be, sir, they were asked to participate

BLIGH 177
You were not asked for an opinion, Mr. Fryer. CONT'D (2)

Fryer's reaction is one of resignation. Young continues to look toward the fishing group. Bligh looks sternly toward the shore.

EXT. NEAR BEACH - FULL SHOT - DAY 178

As the natives and the men of the Bounty continue to drive the fish toward the beach, CAMERA SHOWS the abundance and variety of fish as they are driven onto the sand. In b.g the cutter is beached. Bligh steps ashore, followed by Young and Fryer. Bligh starts across the sand toward the village. Young follows reluctantly, glancing toward the natives and the men of the Bounty. Fryer simply follows Bligh in resignation.

FULL SHOT - DIFFERENT ANGLE 179

The natives, both men and women, toss the fish into a pile on the sand. McCoy and his mates join happily in the work. However, McCoy's hands are more on Mary than on the fish. TIMITI, a handsome native, watches with amusement. Observing this, McCoy feigns innocence. Timiti smiles, not disapprovingly. He SPEAKS in Tahitian to MENALEE, another handsome native who stands near him. Both LAUGH. McCoy shrugs; he puts an arm about Mary's waist. She laughs in return. Mills, Quintal and the others, start toward the village with the natives who carry the fish in baskets.

EXT. VILLAGE - FULL SHOT - DAY 180

As Mills and the others ENTER the village with the natives CAMERA SHOWS the preparation for the feast. Some of the natives are pounding breadfruit; others are dressing pigs for the pits; others are cleaning fish.

A SERIES OF SCENES SHOWS: 181 thru 185

A. Mills follows Prudence to join a group that gathers coconuts.

B. McCoy follows Mary to a group that gathers fruits and vegetables.

C. Williams and Fasto watch the work at a large pit lined with stones in which a fire burns.

D. Quintal and Sarah join a group engaged in further preparation for the feast. 181 thru 185 CONT'D (2)

E. There is a mounting sense of excitement among the natives and the men of the Bounty as the preparations for the feast approach a climax.

DISSOLVE TO:

EXT. CLEARING NEAR VILLAGE - FULL SHOT - NIGHT 186

Torches light the scene; there is the SOUND OF music and the constant CHATTER of happy voices. Mills, McCoy and others of the crew are seated with Tararu, Te Moa and others of the native men. At an obvious distance Prudence, Fasto and the other native women are gathered in a group. Men serve food to the men -- women serve food to the women; there is no intermingling. CAMERA PANS TO SHOW the section reserved for the chiefs and the honored guests. Hitihiti, backed by TETAHITI and others of the ruling caste, are seated a little apart from the others. Bligh is seated to the right of Tetahiti; Young and Fryer are seated at a little distance. Men serve their food to them.

MED. SHOT - NEAR CREW 187

Mills and the others eat with appreciation. But each turns constantly to look toward the women who are grouped and eating at a distance. Brown ENTERS carrying the breadfruit shoot in a woven palm pot. He seats himself, puts the shoot aside and is served food by a native. McCoy, eating, nudges Mills and indicates the women.

McCOY
I wonder if we did something to make them angry.

Mills and Quintal look as directed.

QUINTAL
I shouldn't wonder.
(as McCoy looks)
You were right frisky with that one girl. If it had been old Fat Bess at the pub in Portsmouth she'd have knocked you down fast enough.

McCOY (in disgust)
Fat Bess! Who'd think of the likes of her on a night like this.
(to Mills)
Wonder what happened?

MILLS (looks toward women) 187 CONT'D (2)
Bligh, no doubt. Leave it to him to spoil a good thing.

The men of the crew continue to eat as they look toward the women.

MED. SHOT - NEAR WOMEN 188

TEHANI, a beautiful young girl, is positioned prominently. The attitude of the others indicates she is part of the upper caste. As she eats, Tehani looks toward Young, off. Prudence, observing this, turns to the others and LAUGHS.

PRUDENCE (in Tahitian)
Tehani seems to have found a fish to her liking.

A SUBTITLE translates this line into English. The girls LAUGH; they look in the direction indicated.

REVERSE SHOT - WHAT THEY SEE 189

Young, ignoring his food, stares at Tehani, off.

BACK TO SCENE 190

The girls GIGGLE and LAUGH; Tehani sets her platter aside and blushes. Fasto indicates the platter; turns in pretended surprise to the others.

FASTO (in Tahitian)
If she has found what she likes, why isn't she eating?

PRUDENCE (in Tahitian)
She is. With her eyes.

SUBTITLES translate these lines into English. The girls LAUGH and GIGGLE.

GROUP SHOT - NEAR HITIHITI 191

As Hitihiti eats, he looks toward Quintal, off; he nudges Tetahiti and indicates.

HITIHITI (in Tahitian)
Now there is a man who can <u>eat</u>!

A SUBTITLE translates this line into English. Tetahiti looks in the direction indicated. 191 CONT'D (2)

REVERSE SHOT - WHAT HE SEES 192

Quintal, holding the hindquarter of a roast pig in one huge hand, attacks it with his teeth, biting out a huge mouthful.

BACK TO SCENE 193

Hitihiti and Tetahiti both continue to look off, LAUGHING in appreciation. Bligh, attracted by their laughter, also looks toward Quintal, off. His attitude is one of angry disgust. Hitihiti gestures to a nearby native; he indicates Quintal, off, and SPEAKS in Tahitian. The native EXITS toward Quintal, off.

MED. SHOT - NEAR CREW 194

Mills, McCoy and the others continue to eat as they look toward the women. Quintal busies himself with the hindquarter of pork. The native ENTERS; he touches Quintal on the shoulder and indicates Hitihiti, off.

NATIVE
Hitihiti!

He now indicates that Hitihiti wants Quintal. Quintal, still holding the hindquarter of pork, looks questioningly at Mills and the others.

MILLS
Looks as though you're in for some trouble, chum.

QUINTAL
What did I do wrong?

Again the native indicates Quintal is to accompany him. Quintal stands; he EXITS behind the native. Mills, McCoy and the others exchange worried looks.

MED. SHOT - NEAR HITIHITI 195

Quintal ENTERS; Hitihiti and the others look at him with smiling admiration. The chief SPEAKS in Tahitian and indicates Quintal is to seat himself beside Bligh. Bligh works to cover his anger. Quintal

looks at Bligh questioningly, still holding the quarter of pork. 195 CONT'D (2)

BLIGH
You have been told to sit down. Do so.

QUINTAL (worried)
Yes, sir.

Quintal seats himself. Hitihiti laughs and indicates he is to continue eating. Quintal shrugs; he attacks the pork with his teeth to the accompaniment of LAUGHTER and SHOUTS of approval.

FULL SHOT - NEAR CREW 196

Mills, McCoy and the others look toward Quintal, off, in surprise as the SOUND of the laughing shouts COMES OVER.

MILLS
Bligh ain't liking that. But he's afraid to say anything.

McCOY (stands)
If that's how it is, I'll go eat with my girl.

As McCoy EXITS toward the women, off, the native men react in surprise.

MED. SHOT - NEAR WOMEN 197

McCoy ENTERS, wearing a wide grin. He seats himself next to Mary and begins to share her fruit. Mary's reaction is one of shocked surprise. It is shared by the other women who instantly stand.

FULL SHOT - DIFFERENT ANGLE 198

The music stops. Instantly, every man at the feast stands and looks toward McCoy in shocked surprise. CAMERA MOVES IN TO SHOW Hitihiti looking toward McCoy, off. He gestures to a nearby native; indicates.

HITIHITI (in Tahitian)
Get that man away from there!

A SUBTITLE translates this line into English. The native EXITS quickly.

FULL SHOT - NEAR WOMEN 199

McCoy remains seated, stunned and not understanding what he has done wrong. The native ENTERS; he indicates McCoy is to return to his place with the crew. McCoy stands.

McCOY
I didn't intend any trouble. What did I do wrong?

The native, in pantomime, indicates McCoy must not eat with the women or touch their food.

NATIVE
Tabu!
(gestures)
Tabu!

His attitude and that of the women is not one of anger; rather it is one of shocked surprise and an attempt to explain what McCoy has done wrong. CAMERA MOVES with McCoy as he crosses to seat himself beside Mills and the others.

McCOY
What's it all about? What's tabu?

MILLS
I guess it means you mustn't do it.

WILLIAMS
Mustn't eat with the women?

McCOY
Strange are the ways of the heathens.

As he speaks, the SOUND of the music LIFTS. The tempo is that of a dance.

FULL SHOT - NEAR HITIHITI 200

Those nearby now seat themselves again. Hitihiti nods as though to dismiss the incident. Bligh turns to him.

BLIGH
Your Excellency, I hope you will forgive the stupidity of my men. It shall not happen again.

Bligh looks angrily at Quintal, as though blaming him for the incident. Quintal quietly tosses his ham bone aside. Hitihiti SPEAKS in Tahitian to Bligh and indicates no harm has been done. He then takes a woven palm headdress from one of the natives nearby and places it upon Bligh's head. Instantly all of the natives LAUGH and express their approval in Tahitian. Bligh is outraged but helpless. Hitihiti now looks off and gestures. The tempo of the music changes. Bligh and those near him look off.

REVERSE SHOT - WHAT THEY SEE 201

Maimiti, dressed for the occasion, moves to the center of the clearing and starts to dance. CAMERA HOLDS to SHOW the lithe, sensuous, but completely innocent movements of the dance.

GROUP SHOT - NEAR HITIHITI AND BLIGH 202

Hitihiti turns to Bligh with a questioning nod that asks his approval.

BLIGH
She is very beautiful, Your Excellency. And she dances.... quite well.

HITIHITI (in Tahitian)
She is my daughter.

A SUBTITLE translates the line into English. Bligh looks questioningly at Hitihiti, not understanding. Hitihiti now indicates Maimiti and then himself.

YOUNG
I think, sir, the chief means the young lady is his daughter.

Hitihiti smiles and nods in agreement. Bligh also smiles and nods.

HITIHITI
Gift! For King George!

He then crosses the index fingers of his hands to indicate a marriage. Bligh looks at the gesture, then turns to Young questioningly.

YOUNG
I think, sir, the chief means he is sending his daughter to King George as a gift. That the King is to marry her.

FRYER
Yes, sir -- that's the impression I get.

BLIGH
Ah, this will take some handling.
(to Hitihiti)
I am sure King George will be pleased with your gift. When I return to England I shall inform him. He will then, no doubt, send another ship to convey your daughter to London.

TWO SHOT - HITIHITI AND TETAHITI 203

Hitihiti turns questioningly to Tetahiti; indicates Bligh, off.

HITIHITI (in Tahitian)
Doesn't he like her?

TETAHITI (in Tahitian)
I don't know. These people are strange.

HITIHITI (in Tahitian)
I'll take care of that.

SUBTITLES translate the lines into English. Hitihiti gestures toward Maimiti, off. He SPEAKS in Tahitian.

FULL SHOT - DIFFERENT ANGLE 204

Maimiti now moves gracefully forward to dance before Bligh. The movements become more sensuous. Hitihiti now indicates Bligh is to dance with Maimiti. There is an instant of indecision on Bligh's part. Young and Fryer watch with interest as he turns to Hitihiti about to decline the invitation. Hitihiti, with dignity, indicates Bligh must dance with Maimiti. Reluctantly, Bligh gets to his feet. There is a CHORUS of approval as Bligh tries to imitate the movements of the dance.

FULL SHOT - DIFFERENT ANGLE 205

Mills, McCoy and the others watch in obvious amusement as Bligh continues to dance. Maimiti, smiling, increases the sensuousness of each movement. The natives pick up the tempo and CLAP their hands. On all sides there is obvious approval, and great LAUGHTER.

FULL SHOT - DIFFERENT ANGLE 206

As Bligh, nearing exhaustion, continues to dance, Christian enters with Minarii. Hitihiti welcomes them both in TAHITIAN and indicates they are to seat themselves beside him.

TWO SHOT - CHRISTIAN AND MINARII 207

Christian, covering a smile, watches Bligh and Maimiti, off. Minarii laughs and indicates Maimiti, off.

MINARII
You see her before.

207
CONT'D
(2)

CHRISTIAN
Yes.....I've seen her.

He continues to look off.

REVERSE SHOT - WHAT HE SEES 208

Bligh still continues his attempts. Maimiti, still dancing, looks toward Christian, off.

BACK TO SCENE 209

Christian looks toward Maimiti with obvious interest. The music stops.

FULL SHOT - DIFFERENT ANGLE 210

Exhausted, Bligh staggers toward Christian and seats himself on the ground beside him. Neither speak. Hitihiti pats Bligh on the head in approval as he SPEAKS in Tahitian. Brown enters; he holds the breadfruit shoot in the woven bamboo pot and looks questioningly at Christian. Christian turns to Bligh; indicates the shoot.

CHRISTIAN
Brown has been doing some work, sir. He located a shoot of the breadfruit trees which he would like to show you.

BLIGH (gasping)
Very well. You will assign a work detail in the morning. We shall start potting them immediately.

CHRISTIAN
I'm afraid that won't be possible, sir.
(as Bligh looks)
It will be at least four months before we can do that.

BLIGH
Why?

CHRISTIAN
The dormant period.

BLIGH (almost in a whisper) 210 CONT'D (2)
We are too late....?

CHRISTIAN
Yes, sir.

As Bligh lowers his head, Christian indicates Brown and Quintal are to join the other members of the crew. They exit. The SOUND of music lifts; it is now even more sensuous and languorous. Maimiti enters, dancing. She moves slowly forward toward Christian. Hitihiti LAUGHS and SPEAKS to Minarii in Tahitian.

MINARII (to Christian)
You are to dance with Maimiti.

Christian glances at Maimiti who moves slowly before him with her arms extended invitingly. Christian then looks at Bligh questioningly.

BLIGH
When you are asked to dance by the chief's daughter -- you dance.

CHRISTIAN
So I notice.

He stands, getting to his feet slowly. Bligh looks at him sternly.

BLIGH
Let us have no nonsense, Mr. Christian. Dance with propriety.

CHRISTIAN
I shall do my best, sir.

CAMERA MOVES IN as Christian steps forward. Still dancing sensuously, Maimiti retreats. With an instinctive rhythm and growing sensuousness, Christian moves into the dance.

FULL SHOT - DIFFERENT ANGLE 211

The Tahitians, both men and women, now intermingle and show their appreciation of Christian as a dancer. There is a CLAPPING of hands; SHOUTS of approval; LAUGHTER, etc.

GROUP SHOT - HITIHITI, BLIGH, MINARII, ETC. 212

With the exception of Bligh, all nod vigorous approval as they AD LIB in Tahitian and CLAP their hands.

GROUP SHOT - THE CREW 213

Brown and Quintal are seated in the group, the attention of Mills, McCoy and the others is centered upon these two, rather than the dance.

QUINTAL
I heard him, meself -- Christian says we can't pot no plants for another four months!

MILLS (to Brown)
Is this right, Brown?

BROWN
At least four months. Maybe longer.

Mills, McCoy and the others react in happy surprise. There are AD LIBS of: "Four months! I could live here forever! This is wonderful! etc., etc."

CLOSE MOVING SHOT 214

As Christian continues to dance with Maimiti:

DISSOLVE TO

215-216
OUT

EXT. TETIAROA - FULL SHOT - DAY 217

An outrigger with Christian and Minarii at the paddles, approaches the glistening beach that curves in an arc against a background of palm trees with flowered bushes and bright vines. Three girls stand in the shallows; Maimiti, with two others, is seated upon the beach. As the outrigger approaches the shore the two girls leap to their feet LAUGHING as they TALK with Maimiti in Tahitian. They then turn and beckon to the girls in the water.

MED. SHOT - DIFFERENT ANGLE 218

Christian and Minarii step from the outrigger as it beaches. Minarii gestures to indicate the island.

MINARII
Tetiaroa. Very beautiful.

Christian follows the sweep of Minarii's gesture which finishes with his hand indicating the section behind Maimiti who still remains seated on the sand.

CHRISTIAN
Very beautiful.
(after a pause)
But I'm afraid we're intruding.
(as Minarii looks)
Perhaps Maimiti and the girls would like to enjoy the beach by themselves.

MINARII
Maimiti enjoy you. Come.

CAMERA MOVES with them as Christian follows Minarii toward Maimiti. Minarii smiles at her; indicates Christian.

MINARII (in Tahitian)
You ask me to bring him. Here he is.

MAIMITI (in Tahitian)
Yes; he is here. But so are you.

SUBTITLES translate the words into English. Minarii laughs; he turns to Christian and indicates the sand next to Maimiti.

MINARII
Maimiti says she is glad you happen to come here. No expect you.

CHRISTIAN
Then it's a pleasant surprise for both of us.
(he seats himself)
Do you mind staying here awhile?

MINARII
I come back later. Things to do now.

CHRISTIAN
Very well; I'll go along with you.

As he starts to arise, Maimiti looks questioningly at Minarii.

218 CONT'D (2)

MAIMITI (in Tahitian)
Now what is the matter?

MINARII (in Tahitian)
These people have strange customs. He thinks it's wrong for him to be here with you alone. Shall I explain to him?

MAIMITI (in Tahitian)
I'll do the explaining. After you've gone.

SUBTITLES translate these lines into English. Maimiti rests a hand on Christian's arm to prevent him from standing. Minarii laughs heartily; he starts OUT; winks at Christian.

MINARII
You wait. I come back.

Minarii EXITS. Christian looks after him.

REVERSE SHOT - WHAT HE SEES 219

Minarii runs toward the outrigger about which the other girls are grouped. All of them LAUGH and CHATTER as they launch the outrigger and climb aboard. Minarii, paddling, waves toward Christian and Maimiti, off.

BACK TO SCENE 220

For a time Christian continues to look off after Minarii and the girls. CAMERA MOVES IN as he turns to study Maimiti. Maimiti shrugs; she smiles and indicates Minarii, off.

MAIMITI (in Tahitian)
I thought he'd never go. Didn't you?

A SUBTITLE translates this line. Christian smiles.

CHRISTIAN
Yes; he's a real fine fellow.
(gestures)
He's been showing me all of these islands. Wonderful, aren't they?

220 CONT'D (2)

For a time Maimiti looks at Christian. He is obviously ill at ease and sits quite erect on the sand.

MAIMITI (in Tahitian)
Why don't you relax?

A SUBTITLE translates this line into English. Christian looks at Maimiti questioningly. By way of answer, Maimiti leans back on the sand and smiles at him.

MAIMITI (in Tahitian)
It's so pleasant to sit here with you. Why don't you make yourself comfortable?

A SUBTITLE translates these lines into English. Christian understands the gesture but moves slightly away from Maimiti.

CHRISTIAN
I don't know what it is you're saying. But I do know you're a chief's daughter. I also know a man could get himself in a great deal of trouble in a situation like this.

MAIMITI (in Tahitian)
I don't know what you're saying. But I do wish you would relax.

A SUBTITLE translates these lines into English. Again Maimiti rests her hand on Christian's arm invitingly.

CHRISTIAN
Let's be sensible about this. Minarii tells me your father has offered you to King George as his wife. Frankly, I envy King George. But I don't think it would be wise for me to trifle with the King's property.

MAIMITI (in Tahitian)
I haven't the faintest idea of what you're talking about. But I like you more than any man I've ever met.

A SUBTITLE translates these lines into English. Maimiti smiles at Christian who still sits stiffly erect on the sand beside her.

220 CONT'D (3)

CHRISTIAN
We must also take Captain Bligh into consideration. He gave very strict orders about observing the proprieties. Can you imagine what he would say if he knew I were sitting here on the beach with the daughter of the chief?

MAIMITI (in Tahitian)
Why do you continue to talk while my arms are waiting for you?

A SUBTITLE translates these lines into English. Again Maimiti smiles invitingly and leans back on the sand. Christian looks at her; he gulps; gets to his feet.

CHRISTIAN
I think this might be a good time for us to walk around a little. Don't you?

Maimiti looks at him in bewilderment. At length she shrugs and gets to her feet. Offering her hand, she starts toward the water's edge. CAMERA PANS with them as they walk.

MAIMITI (in Tahitian)
In many ways you are like a child. But even a child can be taught.

A SUBTITLE translates these lines into English. Maimiti pauses to pick up a fishing spear that lies on the sand. She indicates Christian is to pick up another that lies beside it. He does so. Maimiti indicates he is to walk with her into the water.

MED SHOT - DIFFERENT ANGLE 221

Maimiti indicates a fish that swims just below the surface of the water. She thrusts her spear at it but misses. She smiles at Christian and indicates he is to spear another fish. Christian tries but fails. Both LAUGH. Gesturing as she speaks, Maimiti turns to Christian.

MAIMITI (in Tahitian)
Is it wrong for us to fish together?

CHRISTIAN
Do you mean is this wrong?
(as she nods)
No; we can fish together. Although Bligh wouldn't like it.

Again Maimiti takes his hand. CAMERA PANS as she leads him onto the beach. 221 CONT'D (2)

FULL SHOT - DIFFERENT ANGLE 222

Maimiti tosses aside the fish spear; indicates Christian is to do likewise. She gestures to him; runs along the beach. Christian runs beside her.

MED. SHOT - DIFFERENT ANGLE 223

Maimiti stops running; still holding his hand she smiles at Christian.

MAIMITI (in Tahitian)
Is it wrong for us to run together?

A SUBTITLE translates this line into English. Christian catches the sense of the words through Maimiti's gestures.

CHRISTIAN
No; it's not wrong for us to run together. We can talk together; dance together. But we can't.....

As Christian speaks Maimiti, still holding his hand, seats herself on the sand and draws him down beside her.

MED. CLOSE SHOT - CHRISTIAN AND MAIMITI 224

Maimiti leans back on the sand. She looks up at Christian, smiling invitingly.

MAIMITI (in Tahitian)
Is it wrong for us to make love together?

A SUBTITLE translates this line into English. Christian stares down at this exciting and beautiful woman whose lips are lifted in an inviting smile.

CHRISTIAN
It took me a little while to understand.
And I know this isn't right.
(after a pause)
But I know I want you.....

Christian puts his arms about Maimiti; he lies beside her on the sand and rests his cheek against hers. As Maimiti smiles happily:

DISSOLVE TO

EXT. BEACH - FULL SHOT - DAY 225

Mills and some of the crew are at work building the long shed that will house the breadfruit shoots during the time of transplanting. The women work with them, LAUGHING as they prepare the palm leaves for the thatched roof. In b.g. the Bounty lies at anchor in Matavai Bay. SMITH'S VOICE picks up the NARRATION:

SMITH'S VOICE
There were good days in Tahiti. True, there was work to be done -- some of the men were detailed to build the long shed that would house the breadfruit shoots. But it was pleasant work with the women laughing and chatting beside us.

CAMERA PANS TO SHOW Williams and others of the crew at work building the tubs that will hold the breadfruit shoots. With them are the women and children, LAUGHING and playing as they carry the wooden staves to the men. The scene is one of complete happiness until Bligh enters and walks through. At this point the men pay less attention to the women and more to their work. McCoy laughs in return; exits into the hut.

SMITH'S VOICE (Cont'd)
Wooden tubs were built to replace the broken pots. And the men worked happily to the sound of the women's laughter. Bligh didn't like it. He kept a sharp eye on the crew but he couldn't be everywhere.

EXT. THE VILLAGE - FULL SHOT - DAY 226

Mary walks laughing, through a group of women and children. She glances over her shoulder; smiles and exits into a thatched hut. McCoy enters. He glances about in search of Mary. The other women and children LAUGH as they indicate the thatched hut.

SMITH'S VOICE
It was a strange world in which the women were willing. And no one seemed to give the slightest thought to what we, in England, would have considered highly immoral. But these were their customs.....

DISSOLVE TO:

EXT. MATAVAI BAY 226X1

The cutter with Mills, Quintal and Byrne bringing some plants to the ship. They look out to sea.

MILLS
How far do you say the nearest island is, Mat?

QUINTAL
Two, three leagues maybe.

BYRNE
What's it matter?

MILLS
Fresh water, food for the taking, plenty of grog and girls...a man could get lost out there and live like a lord.

The other two look at him sharply and then guiltily around lest they have been overheard. Mills knows they haven't though.

BYRNE (after a moment)
If I was going to cut and run for it - which I'm not contemplating, mind - there'd be room enough here for me I reckon.

Mills gives him a sidelong look.

MILLS
There'd be room for you at the grating, too, or hanging from a yardarm maybe.

Quintal looks a question.

MILLS
These people wouldn't dare hide us, not with those pop-guns on the ship pointed at them.

BYRNE
Well then...

MILLS (motioning to the islands)
But out there - guns or no guns - what could he do? He'd have to find you first.

Byrne stares at them uneasily and glances around again to make sure they are not overheard. 226X1 CONT'D (2)

BYRNE
What would you do for a boat?

Mills quiets Byrne as they come alongside the Bounty.

INT. PLANT ROOM 226X2

Several women are helping put the potted plants in the racks. Bligh is in his quarters taking a bath. The women SEE him and curiously look into the tub at him, giggling at his embarrassment.

BLIGH
Get these sluts off my ship!

Mack tries to shove them out.

DISSOLVE:

EXT. MARAI 226X3

A huge ceremony is taking place in honor of the departure of the Bounty. Hiti Hiti, the priests, Bligh, Christian, Minarii, etc., are listening to Hiti Hiti wishing them God speed.

EXT. BEACH 226X4

Mills, Quintal and Byrne are sitting looking anxiously off at the Marai, each has a musket, as a large sailing canoe comes alongside the beach. In it are their three women. They climb aboard and cast off, as Hayward comes from the background palm trees.

EXT. PALM GROVE 226X5

Hayward sees the men take off with the women.

MILLS (O.S.)
How far's the nearest island?

EXT. SAILING BOAT 226X6

As the sail picks up wind, Mills waves toward the Marai.

MILLS
Farewell to all the bastards in the world named Bligh.

EXT. PALMS 226X7

Hayward turns and runs toward the Marai.

EXT. MARAI 226X8

The ceremony is reaching its close as Hayward rushes in. He waits for Bligh, rushes to him.

HAYWARD
Beg pardon, sir. Three men have deserted...
(he points off)

THEIR P.O.V. - THE OUTRIGGER 226X9

Sailing toward the opening in the reef.

BACK TO CHRISTIAN AND BLIGH 226X10

BLIGH
Mr. Christian - I want those men back...dead or alive, but preferably alive.

CHRISTIAN (nods)
Minarii....can you get paddlers?
(he gestures to make his words clear)

Minarii understands, nods. He and Christian walk away.

DISSOLVE TO:

THE CHASE 226X11-226X20

PICKING UP Mills and McCoy on one side of the reef. On the other side, Christian, Minarii and paddlers, rowing hard. Sails pitted against paddles. Mills and McCoy are caught when their outrigger overturns on the reef.

DISSOLVE TO:

EXT. TOP DECK BOUNTY 226X21

The skeleton crew of the ship are drawn up amidships. In the center, Mills, Quintal and Byrne stand side by side facing Bligh. Christian and Minarii stand to one side. The grating is rigged.

BLIGH (to the deserters)
Has any of you any more to say?
(they are silent)
Very well. Mr. Christian seems to believe that the fact that you made no attempt to resist arrest should count in your favor. I do not. If the rest of your story were true, and you were not common deserters, why should you even think of resisting?
(he pauses)
However, Mr. Christian has asked me to be lenient, so I shall be. One hundred and twenty lashes each...
(they stare at him aghast. He goes on)
Seize them up.

Christian watches with a face like stone. Minarii, not knowing what has been said, looks at him uncertainly.

MINARII (expecting an affirmative)
They die?

Bligh hears the question and turns affably to answer it.

BLIGH
Oh no. Only a courtmartial can impose a death sentence. Here we abide strictly by the Navy Board Regulations and the Articles of War.

CHRISTIAN
We are <u>civilized</u> men, Minarii.

226X21
CONT'D
(2)

At that moment the whistle and crack of the cat begins. Minarii stares for a moment in horror, looks from Bligh to Christian, then turns and goes quickly.

The man at the grating begins to scream.

DISSOLVE TO:

EXT. SECTION OF BEACH NEAR BAY (OR LAGOON) - DAY 226X22

Christian emerges from a copse. His mood is remote and unsmiling. He looks toward the water, where Maimiti is swimming. She sees Christian immediately, calls a Tahitian greeting, and beckons to him. Christian shakes his head, gestures that she is to join him, and drops to the sand to wait for her. Maimiti instantly starts to swim toward him.

CLOSER SHOT - MAIMITI 226X23

She comes out of the water and runs toward Christian, the CAMERA PANNING with her. As she runs, she digs into the waist of her sarong, and takes out a small cloth bag.

MAIMITI
Look --

She falls to her knees beside Christian. Opening the little bag, she reveals two large pearls. She puts them in Christian's hand and beams at him proudly.

MAIMITI
Taholu...(Tahitian word for pearls)
(she looks at him questioningly and repeats the word)
Taholu?

CHRISTIAN
Pearls.

MAIMITI (memorizing)
Pearls.
(then, asking approbation)
Very well?

CHRISTIAN (examining them)
Very well. Very beautiful.

MAIMITI (closing his fingers over them)
Christian take.

Christian looks at her without expression. Maimiti senses there is something wrong. Her smile fades. Christian takes the little bag from her hand, and restores the pearls.

226X23
CONT'D
(2)

CHRISTIAN (returning the bag)
No.

Maimiti remains silent, gazing at him intently.

CHRISTIAN
I have nothing to give Maimiti in return.

For a moment Maimiti studies this sentence as though it were in the air between them. Then, abruptly, she laughs.

MAIMITI
Oh, yes!...
(she kisses him soundly)
Very well?

Christian does not respond to her gaiety. Once more Maimiti's smile vanishes.

CHRISTIAN
We are going away tomorrow. Back to England.

MAIMITI (understanding)
The ship. To ocean.

CHRISTIAN
To England. Home.

MAIMITI
You come back.
(she points to her heart)
I know.

CHRISTIAN (quietly)
Never, Maimiti. You will never see me again.

MAIMITI
You come back.

She starts to fondle his hand. Gently Christian withdraws it. He speaks to her with exaggerated clarity as though by enunciating carefully he can help her to understand his words.

CHRISTIAN
No. I want you to understand. It's important. I don't want to think you might wait for me.
(continued)

226X23
CONT'D
(3)

CHRISTIAN (cont'd.)
I'd feel rotten if I thought I'd made you unhappy. I will never come back.

MAIMITI
No?
(she puzzles for a second)
Why?

CHRISTIAN
England is my home.

MAIMITI (echoing blankly)
Home.

CHRISTIAN (trying to explain)
Just as Tahiti is your home.

MAIMITI
Tahiti very well. Very nice. Tahiti beautiful?

CHRISTIAN
Yes, Maimiti.

MAIMITI
England more beautiful?

CHRISTIAN
Notreally.

MAIMITI (brightening)
Then stay Tahiti.

CHRISTIAN
Maimiti, when you sleep, you dream of things you love?

MAIMITI (misunderstanding a trifle)
Sleep--love. Yes!
(she nods vigorously)

CHRISTIAN (grinning)
No, that's a different subject.
(pantomiming sleep)
Sleep--dream. You see things when you sleep--things that are not there.

226X23
CONT'D
(4)

MAIMITI (understanding)
Sleep, see many things. See very beautiful things.

CHRISTIAN
I see England. Almost every night.
(then almost to himself)
Maybe that's why I chose the Navy as a career--for the joy of going home.

Maimiti is silent. She lowers her head. Christian gazes at her with affection, then gets up quickly. Maimiti doesn't move.

CHRISTIAN
Good-bye, Maimiti.

There is no reply. Christian waits a moment, then repeats with finality.

CHRISTIAN
Good-bye.

He walks away.

EXT. MATAVAI BAY

226X24

The Bounty's sails fill and she heels over as she sails. The canoes begin to follow her out of the bay.

EXT. TOP DECK 226X25

Christian's eyes stray back to the Island.

TEHANI 226X26

sailing back to the Island.

EXT. LOOK-OUT POINT 226X27

Maimiti watching the ship go.

EXT. THE BOUNTY - QUARTER-DECK - FULL SHOT - DAY 226X28

Smith is at the wheel. Christian and Fryer stand nearby. Byam is at the after rail, looking out over the wake towards Tahiti that fades in the distance.

FRYER
There's one young gentleman who isn't anxious to leave.

CHRISTIAN (smiles toward Byam)
Give him a few years in the Fleet, Mr. Fryer, and he'll learn to love briefly.

FRYER (wistfully)
The Fleet....! It's been so long. Sometimes I wonder if we shall ever see it again.

CHRISTIAN
I mean to. Within a year.

BLIGH'S VOICE
It might even be much sooner than that Mr. Christian.

Both turn as Bligh COMES INTO THE SHOT, strutting and pompous now that he is back on his own quarter-deck.

BLIGH
I intend to pick up some of the time we wasted in Tahiti. There will be no stop between here and Jamaica. Put the men on half rations.

226X28
CONT'D
(2)

Christian turns to Bligh inquiringly:

BLIGH
They are hog fat from swilling in food and vice for the past four months. It will do them good to be boiled down to decency.

Bligh starts away.

BLIGH
And I might add, the same applies to you, sir.

DISSOLVE TO:

226X29

EXT. BOUNTY - LONG SHOT - DAY

The Bounty, under a light wind, moves through a fair sea.

226X30

INT. CREW'S QUARTERS - FULL SHOT - DAY

The men sit hunched over their meal, eating slowly. Two of the men, SUMNER and ELLISON, obviously ill, pick at their food. Smith looks at his in disgust. His VOICE picks up the NARRATION:

SMITH'S VOICE
Half ration it was, with the vegetables gone and scurvy moving in to weaken the men. It was a bitter time.

DISSOLVE TO:

226X31

EXT. BOUNTY - LONG SHOT - NIGHT

The Bounty moves through the night, driven by a fair wind.

226X32

EXT. BOUNTY - FORWARD DECK - FULL SHOT - NIGHT

The crew, showing the ravages of reduced rations, some hurry out of their hammocks on deck to man the stays, sheets, etc. as the ship is put on a starboard tack.

SMITH'S VOICE CONT'D (2)
Never a moments rest. Bligh drove us unmercifully and at times without reason.

CAMERA PANS TO SHOW Bligh on the quarter-deck; he looks forward with staring eyes. Smith is at the wheel in b.g.

DISSOLVE TO:

227-239
OUT

THE BOUNTY - LONG SHOT - DAY 240

The Bounty is becalmed on a flat sea. The cutter and launch are out and the men pull wearily at the oars.

EXT. LAUNCH - FULL SHOT - DAY 241

Quintal, McCoy and others of the crew sweat at the oars. Hayward, swinging a rope's end, is at the tiller, Birkett, stripped to the waist like the others, shows a back that is scarred by lash marks, some of which still ooze blood.

242-243
OUT

INT. PLANT ROOM - MED. SHOT - DAY 244

Brown, dripping sweat, lifts a pot from the top rack. From it he pulls a withered plant. As he does so, Bligh enters.

BLIGH
Here! What are you doing?

BROWN
It's dead, sir.

BLIGH
Why is it dead? Why? Why?

BROWN (indicates)
The heat from the deck, sir. I'm afraid we'll lose most of the plants in the top rack.

244
CONT'D
(2)

BLIGH
Say that again and I'll have you flogged! We shan't lose them, do you hear! Not another one!
(stares at plants)
We shall deliver them all. All fresh and green.
(to Brown)
Come now, Brown - you're a gardener. You know how to keep them bright. Tell me the secret. What is it?

Brown is startled by this first sign of an obsession that has gripped Bligh. He hesitates; indicates the top rack.

BROWN
If those were to have more water...

BLIGH
Ah, yes - water! That's the trick, Brown. That's the trick! Give them all they need. Keep them damp; moist!

BROWN
But we're carrying so many, sir. Five hundred more than the water kegs will supply. I don't see how...

BLIGH
You don't see how?
(chuckles)
No need for you to see, Brown. No need for you to worry, either. Give them all the water they need. We shall have plenty.

Bligh exits toward the ladder, drifting a hand gently over the leaves as he passes. Brown looks after him; he lifts a jug from the deck; looks at the plants.

EXT. QUARTER-DECK - MED. SHOT - DAY 245

Christian stands with Fryer as Bligh enters. He stares at Christian; points toward the mizzen, off.

BLIGH
Can't you feel the wind, sir? It's freshening! Why aren't the royals and t'gallants set?
(cont'd)

245 CONT'D (2)

BLIGH (cont'd)
Are you still trying to delay our voyage?

CHRISTIAN
By your orders, sir, all of the men are in the boats.

BLIGH
All of them....?

CHRISTIAN
With the exception of Brown, all but two. These are down with scurvy.

BLIGH
Scurvy...? There is no scurvy on my ship, you liar!
(to Fryer)
I'll have those men on deck! At once!

Fryer exits. Christian takes the wheel. Bligh paces angrily.

BLIGH
May I ask you, Mr. Christian, if in addition to being a humanitarian, a master navigator, and keeper of the King's purse you now propose to set yourself up as our medical officer?

CHRISTIAN
I do not, sir.

BLIGH
The log will prove otherwise.

Bligh exits from the shot. Christian looks after him.

EXT. DECK - NEAR MIZZEN HATCH - FULL SHOT - DAY 246

Bligh pauses at the hatch. Fryer enters with SUMNER and ELLISON, two weak and stumbling seamen. Bligh stares at them; points aloft.

BLIGH
Get aloft! I'll have that t'gallant in five minutes or you'll be flogged!
(to Fryer)
I'll have the boats in, Mr. Fryer.

Bligh exits down the hatch. Fryer exits forward.

EXT. QUARTER-DECK - NEAR WHEEL - MED. CLOSE - CHRISTIAN 247

Holding the wheel that is slack in his hands, Christian looks toward the mizzen shrouds, off.

REVERSE SHOT - WHAT HE SEES 248

Sumner and Ellison climb slowly and painfully up the ratlines. They pause at the mizzen top; start up toward the mizzen-topmast crosstrees. Each movement is agony.

BACK TO SCENE 249

Christian continues to look up. Bligh enters, carrying a rifle barrel. He offers it to Christian.

BLIGH
When the boats are in, I want this slung at the main top, Mr. Christian.

CHRISTIAN
I...don't understand, sir.

BLIGH
The men are drinking too much water. Henceforth, each will climb to the main top and fetch this. He may insert it into the scuttle butt near the galley and drink. He will then return it to the main top again. Do you now understand?

CHRISTIAN
I'm trying to, sir. I'm trying hard.

Christian takes the gun barrel. He looks toward the main top. His eyes move toward the mizzen-topmast and crosstrees. There is the SOUND of a SCREAM.

EXT. MIZZEN-TOPMAST CROSSTREES - LONG SHOT - DAY 250

Sumner falls from the yardarm. His body turns slowly.

EXT. QUARTER-DECK - TWO SHOT - CHRISTIAN AND BLIGH 251

As Christian looks at Bligh:

DISSOLVE TO:

EXT. SEASCAPE - LONG SHOT - DAY 252

A fair wind sends the Bounty across the sea.

EXT. DECK - FORWARD - FULL SHOT - DAY 253

The deck is rigged for Burial Service. The crew, a gaunt collection, is lined up near a hatch cover that holds Sumner's canvas-wrapped body. Bligh, Christian and the officers are in full dress. Bligh holds a Prayer Book. He READS the conclusion of the Burial Service; the hatch is tilted and the body slides into the sea.

MORRISON
On hats! Starboard watch turn to! Larboard watch form line for water.

The starboard watch return to their duties. Quintal, McCoy, Smith and the others cross toward the mainmast with the scurvy-ridden Ellison. Bligh starts aft; Christian follows.

FULL SHOT - NEAR MAIN SHROUDS 254

Quintal and the others step aside to make room for the sick seaman. Ellison reaches for the shrouds; tries to climb. Quintal moves him aside.

QUINTAL
Here, mate -- I'll fetch the barrel for you. One burial's enough for the day.

SMITH
Mind it, Quintal. There weren't no rule made about fetchin' another's water. Bligh'll have you on the gratings again.

Quintal hesitates; he turns as Morrison enters.

254 CONT'D (2)

QUINTAL
How about it, bosun? Can I make the climb for this beggar? He's about done in with scurvy.

MORRISON (hesitantly)
I'll.....ask the captain.

Morrison exits aft. Quintal and the others look after him.

EXT. QUARTER-DECK - MED. SHOT - DAY 255

Christian stands near Bligh; Fryer and Byam are near the wheel. Morrison enters. He lifts his hat to Bligh.

MORRISON
With your permission, sir, Quintal would like to fetch the gun barrel for Ellison - him that's down with scurvy.

BLIGH
Down with what....?

MORRISON
Him that isn't feelin' well, sir.

BLIGH
Permission denied.

Morrison exits. Bligh turns casually to Christian.

BLIGH
The climb will do him good, I should think.

CHRISTIAN
The climb will probably kill him. Just as it did Sumner. But that shouldn't worry you, sir. A dead seaman is far less important than a dead breadfruit plant.

BLIGH.
You're insolent, Mr. Christian. But you are also correct. Each one of our plants has the potential worth of its weight in gold. Another seaman can always be found in a London gutter.

CHRISTIAN 255
I'm glad to hear you say that, CONT'D
sir. (2)
(indicates)
Glad there are witnesses to your words. For as God is my judge, I mean to have you before a Court of Inquiry. You're mad, Mr. Bligh! Insane! Unfit to command a King's ship. And you may write that in the log, sir!

Bligh stares at Christian, and it is obvious the words are true. Bligh fights for control. In b.g. Byam and Fryer watch in silence as Bligh EXITS.

DISSOLVE TO

EXT. SEASCAPE - LONG SHOT - DAY 256

A fair wind sends the Bounty across the blue sea.

EXT. DECK - NEAR MAIN SHROUDS - FULL SHOT - DAY 257

Quintal, Brown, Smith, McCoy and others of the watch, stand in line near the shrouds as Williams steps to the deck with the gun barrel. He crosses to the scuttle butt near the mast which is guarded by Morrison. Mack ENTERS to stand at the end of the line; he is in better shape than the rest. McCoy glances at Brown, who is even more wretched and gaunt than the others.

McCOY
Can't figure you, mate. Not at all.
(as Brown looks)
Here you are, boiled down to skin and bones like the rest of us. And you with all that sweet water for the blasted plants. It don't make sense.

BROWN
Why not?

SMITH
What's to stop you from snitching a drink whenever you want?

BROWN
You.
(looks at Quintal)
And you. And the rest of my mates. I'd rather have your respect than water.

257 CONT'D (2)

SMITH (to others)
Blimy, he's an odd one!

As Smith speaks, Williams pulls his drink from the scuttle butt and crosses to climb the shrouds with the gun barrel.

QUINTAL
Ain't nothing odd about Brown. He's one of us, all the way.
(looks at Mack)
Not so sure about him, though.

McCOY
Hold the gab, Quintal. Your turn up the shrouds.

QUINTAL (to Brown)
You take my place, mate. You're a good one.

Quintal steps aside; he helps Brown to start up the shrouds.

EXT. QUARTER-DECK - MED. SHOT - DAY 258

Christian stands near Bligh; both look toward the mast, off. Fryer and Byam stand at a little distance.

REVERSE SHOT - WHAT THEY SEE 259

Brown sways as he climbs slowly toward the gun barrel.

BACK TO SCENE 260

Christian turns to Bligh; indicates Brown, off.

CHRISTIAN
It might be difficult, sir, to report that our gardener had been killed by a fall from the maintop. And I doubt he can make another climb.

BLIGH
He'll find a way not to.
(as Christian looks)
His duties are quite simple, Mr. Christian. Twice each day he must carry water from the hold to moisten the plants. Some of it will soon moisten his throat, don't you believe?

CHRISTIAN 260
I believe only one thing, sir, CONT'D
that you know even less about (2)
your crew than I thought.

BLIGH
Insolence, Mr. Christian.
Those nights in bed with a
heathen wench have made you
forget your manners. I shall have
to note this in the log.

CHRISTIAN (indicates
mast off)
And that, too?

Bligh looks toward the mast, off; reacts.

REVERSE SHOT - WHAT HE SEES 261

Brown, holding the gun barrel in one hand, clings to the shrouds with the other as his feet swing clear of the ratlines. McCoy and Quintal race up the shrouds toward him.

BACK TO SCENE 262

Bligh continues to stare off, angrily. Christian watches him.

BLIGH
Stupid weakling! Is he trying to
kill himself? Where's his strength?

CHRISTIAN
I'm afraid he's left most of it in
the plant room, sir. One hundred
gallons of water each day is a heavy
load for a thirsty man. And knowing
Brown as I do -- he'll stay thirsty.

BLIGH
Detail a man to help him in future.

Christian exits forward. Bligh turns to Fryer, noting Byam is also listening.

BLIGH
You heard that, Mr. Fryer. You
heard his admission of fraternizing
with the crew. Trying to undermine
my authority.

FRYER 262
I merely heard him say that..... CONT'D
(as Bligh looks) (2)
Yes, sir.

Bligh nods; looks forward

EXT. DECK - NEAR SHROUDS - FULL SHOT - DAY 263

Christian ENTERS as Quintal and McCoy help Brown from the shrouds. Brown is trembling but still grips the gun barrel. As Quintal and McCoy help him toward the scuttle butt Christian gestures to Smith.

CHRISTIAN
You'll work with Brown below.
Help him to haul the water.

SMITH
Yes, sir.

CHRISTIAN
It's hard work, Smith. Hard in many ways, as we both know.

MACK
I'd be glad to help Brown, sir.
I can add that to my other duties with no trouble at all.

Christian looks Mack over thoroughly; he indicates the shrouds.

CHRISTIAN
You can replace the gun barrel for him.

Christian EXITS. McCoy ENTERS with the gun barrel. Mack takes it and EXITS up the shrouds. Smith looks after him, then turns to McCoy who is joined by Quintal; gestures up.

SMITH
Christian's on to that one. He's getting water somewhere, by the looks of him.

Mc COY
From Bligh, no doubt. He's a favorite with the old stinker.

QUINTAL
Favorite or not, Bligh wouldn't spare him a drop. Not till we get them blasted plants to Jamaica.

SMITH 263
Jamaica...? How many of us will get to Jamaica? How many can stand another six months of this? CONT'D (2)

As they exchange a long look:

DISSOLVE:

INT. PLANT ROOM - MED. SHOT - NIGHT 264

The hatch that leads to the water storage hold below is open. Brown stands near it, holding a lantern. Smith, carrying a bucket, EXITS down the ladder. Brown lowers the lantern to light the hold.

BROWN
That all right? Can you see?

INT. HOLD - NEAR WATER CASKS - MED. SHOT - NIGHT 265

Smith steps from the ladder, holding the bucket. The light of Brown's lantern above casts a circle of dim light about him.

SMITH
Yes, I can....

He breaks off as he looks forward; he reacts.

REVERSE SHOT - WHAT HE SEES 266

Mack, crouched in the semi-darkness, holds a mug beneath the tap of the last cask forward.

BACK TO SCENE 267

Smith puts down the bucket quietly; moves forward.

MED. SHOT - HOLD - NEAR FORWARD CASKS 268

As Mack lifts the mug to his lips, Smith COMES INTO THE SHOT.

SMITH
Caught you at it! You louse!

As Mack leaps to his feet, Smith drops him with a punch. Smith follows him to the deck, swinging.

INT. PLANT ROOM - NEAR HATCH - MED. SHOT - NIGHT 269

As the SOUNDS of the fight come over, Brown looks below.

BROWN (calls)
Smith....what is it? What's wrong?

As Brown speaks, Morrison ENTERS; he pushes Brown aside and starts down the ladder.

INT. HOLD - MED. SHOT - NIGHT 270

Smith and Mack slug it out. Mack, in better shape, holds his own against Smith.

MORRISON'S VOICE
Stop that! Both of you!

At the SOUND of Morrison's voice Mack breaks clear of Smith. He turns as Morrison ENTERS. Mack points to Smith; then to the mug on the deck near the cask.

MACK
I caught this man stealing water!
I did! I caught him.....!

As Smith stares in astonishment:

DISSOLVE TO:

INT. BLIGH'S NEW CABIN - MED. SHOT - NIGHT 271

Smith and Mack, both showing marks of the fight, stand facing Bligh. Christian and Morrison stand nearby.

CHRISTIAN
It's one man's word against the other's, sir. But Mack had no business near the water casks.

BLIGH
Did Smith?

CHRISTIAN
I detailed him to help Brown.
By your orders, sir.

271 CONT'D (2)

BLIGH
I did not specify which one of your friends should be given the work.

CHRISTIAN
Smith has always been a trustworthy man, sir. I still believe he is.

BLIGH
Mack has always been a trustworthy man, too. And it is his duty to supervise the ship's supplies -- including the water.
(to Smith)
I don't trust you, Smith. Nor do I believe you.
(looks away)
Two dozen.

SMITH
Sir, I....I been to sea, man and boy for nigh on twenty years. I'm a Navy man, sir. I wouldn't steal water from my shipmates...

BLIGH
Three dozen.

Morrison EXITS behind Smith. As Bligh glances at Christian:

DISSOLVE TO:

EXT. DECK - FULL SHOT - DAY 272

The crew is lined up to witness punishment. Morrison delivers the last of the lashes and the limp and bloody form of Smith is cut from the grating. Quintal hauls a bucket of seawater from over the side; douses Smith's limp form. Smith rolls onto his back; his tongue protrudes from his dry lips.

MED. SHOT - DIFFERENT ANGLE 273

Christian steps from his place. Deliberately he crosses to the main shrouds. Bligh, Fryer, Byam and the others watch as he starts up the ratlines.

CLOSE SHOT - BLIGH 274

He looks toward Christian,off.

BLIGH
Mr. Christian; I gave no order for you to leave!

FULL SHOT - DIFFERENT ANGLE 275

Christian climbs to the maintop. He lifts the gun barrel from its sling and slides down the backstay.

FULL SHOT - NEAR SCUTTLE BUTT 276

Bligh and the others stand in b.g. as Christian crosses with deliberation toward the scuttle butt.

BLIGH
Mr. Christian, stand where you are!

Christian continues to the scuttle butt. He inserts the gun barrel and draws water into it.

GROUP SHOT - BLIGH, FRYER, BYAM, ETC. 277

Bligh turns to Fryer; indicates Christian, off.

BLIGH
Mr. Fryer, you observed that Mr. Christian left the deck without permission?

FRYER
Yes, sir.

BLIGH
You have seen him deliberately disobey my last order?

As Fryer hesitates, Christian ENTERS, carrying the gun barrel. Bligh steps forward to block him.

BLIGH
Return that gun barrel to its place immediately.

CHRISTIAN
I will, sir. As soon as Smith has had a drink.

As Christian starts past him, Bligh knocks the gun barrel from his hands. Water spills from it as the gun barrel hits the deck. For an instant Christian looks at it. Deliberately, he throws a right that sends Bligh to the deck beside the gun barrel. 277 CONT'D (2)

MED. SHOT - THE CREW 278

As one, the men stare down at Bligh, off. A wonderful satisfaction touches the eyes of most. Some react in disapproving surprise.

FULL SHOT - DIFFERENT ANGLE 279

Bligh gets slowly to his feet. There is triumph in his eyes as he turns to Fryer.

BLIGH
Mr. Fryer.

FRYER
Yes, sir.

BLIGH
Mr. Christian is a danger to the ship and to the ship's company. You will put him in irons and confine him until we reach Jamaica and a court-martial can be convened.
(a pause)
You hear me, Mr. Fryer?

FRYER
Aye, aye, sir.

He is frightened and bewildered. He looks around rather wildly.

FRYER
Mr. Hayward, Mr. Young, you heard the order. Take Mr. Christian below.

As Young and Hayward step forward, Christian takes off his hat and hands it to Roger.

CHRISTIAN
This way.

He leads the way below.

279
CONT'D
(2)

BLIGH
In irons, Mr. Fryer.

FRYER
Aye, aye, sir. Bosun!

Bligh stands placidly watching them go.

DISSOLVE TO:

EXT. SHIP - NIGHT 279X1

Four bells are sounded.

QUARTERDECK 279X2

Fryer on watch. Morrison at the wheel.

INT. LOWER DECK FORWARD 279X3

Smith, his face downwards on a pile of hammocks, Brown wipes his face tenderly with seawater from a bucket. In the foreground is a group of men talking quietly. Mills, Quintal Byrne, Williams, Birkett, McCoy are there and others on the fringes. The light from the single lantern casts long shadows on their faces.

MILLS
That's the truth of it ship-mates. What do you want? The islands back there, or an entry in the ship's log...died of fever, buried at sea...fell from the maintop, buried at sea... died under punishment, buried at sea? It's them or us, I tell you...kill or be killed.

McCOY
Is it? Back to the islands, you say. Who'd navigate the ship? You?

BIRKETT
I'd take my chance of that with Jack here.

279X3
CONT'D
(2)

McCOY (sourly)
Well, I wouldn't. I'm for waiting.

QUINTAL
What for? Doomsday?

Brown starts to move unobtrusively towards the ladderway.

MILLS (o.s.)
Use your brains, can't you. If we have to die let's die like men...

None of them see Brown as he goes quietly up ladderway.

DISSOLVE TO:

INT. CABLE TIER AMIDSHIPS 279X4

This is the compartment where the anchor cables are coiled and the spare anchors kept lashed to the main timbers of the ship. Christian is half-sitting, half-lying with irons on his wrists and chained to ringbolts in the timbers.

Young and Brown watch Christian intently as the latter drinks thirstily from a flask of water. As Christian lowers the flask his chains clink.

CHRISTIAN (wryly quoting)
'Man is born free and everywhere is in irons.'

YOUNG
Mr. Christian, Sir. Do you hear what I'm saying to you? You've got to take over.

CHRISTIAN
You could be hanged for saying it. We might even hang together, Mr. Young.

BROWN (unsmiling)
I'm a free man, and I'm past caring what happens to me. I've seen things on this ship that make me hate my own humanity.

279X4 CONT'D (2)

CHRISTIAN (bitterly)
Then we have something else in common.

YOUNG
And you've no objection to his murdering the entire crew.

Christian eyes him coldly for a moment then looks at Brown.

CHRISTIAN
Who are the men?

BROWN
Mills, Quintal, Birkett, Williams ....that gang, sir. About a dozen of them. But there's others who'd come in if someone gave a lead.

CHRISTIAN
Why didn't you go to Fryer?

BROWN
He'd tell the Captain. He couldn't help himself. And then what? More torture? More madness? Bligh's no longer fit to command this ship. You know that's true. Mills said it's kill or be killed, sir, and meant it.... unless someone else takes command. Who is it to be, sir, you or Mills?

Christian stares at him, his face giving nothing away.

DISSOLVE TO:

INT. PLANT ROOM 279X5

Bligh enters cabin - Young goes below.

INT. CABLE TIER FORWARD 279X6

CLOSE on the faces of Mills, Quintal, Williams, Birkett, McCoy and the rest of the mutineers. Behind them is a huge coil of anchor cable. Mills has a knife in his hand. Facing them is Christian.

279X6 CONT'D (2)

MILLS (grimly)
That's the way of it, Mr. Christian. The question is ...are you with us?

CHRISTIAN (after a pause)
No, I'm not.

Mills' hand tightens on the knife.

CHRISTIAN (deliberately)
You're with me.

He looks round at their faces for a moment to make sure they have the message.

CHRISTIAN
Now, here are your orders. First, you, Williams....

DISSOLVE TO:

INT. GROUND TIER 279X7

Christian leading, the mutineers go past the water casks to the after hatchway leading up. He opens the hatchway.

INT. UPPER DECK AFT 279X8

Christian is at the foot of the ladderway to the top deck. In the background is the fire arms chest.

CHRISTIAN (a whisper)
Deck party follow me now. The rest of you stay here. Don't let anyone up.

He goes on up the ladderway followed by Mills, Birkett, Williams, McCoy and Young.

EXT. UPPER DECK - DAWN 279X9

Fryer on watch with Tinkler and Stewart. Byrne at the wheel. They are looking ahead. After a moment, shadowy figures appear on the deck behind them. Tinkler looks down at the hour glass and glances at Fryer.

TINKLER
Nearly four bells, sir. Shall I...?

He breaks off as he glimpses the figures behind and swings round. At that moment Christian and his party close in with a rush. Christian takes cutlass from Fryer.

Fryer swings round and starts to open his mouth to yell; Christian stops him.

CHRISTIAN (softly)
Mr. Fryer, I'm taking command of this ship. Give me the keys to the arms chest and the magazine.

FRYER (breathing it)
For God's sake, Christian....

CHRISTIAN
The keys.... or do I have to take them from you?

As Fryer drags a key ring from his pocket, Mills comes up with Byrne.

MILLS (to Christian)
Byrne's with us.

CHRISTIAN
Very well.
(snatches the keys from Fryer and gives them to Mills)
Serve out the muskets. Get powder and shot up for the swivels. Put a guard on the Captain's cabin.

MILLS (going)
Aye, aye, sir.
(to Byrne)
Come on.

279X9 CONT'D (2)

CHRISTIAN (eyes still on Fryer)
Mr. Tinkler, bring the ship up into the wind.

Tinkler looks at Fryer.

FRYER
Do as he says.

CHRISTIAN
That's the way, Mr. Fryer. Just obey orders and nobody'll get hurt.

As Tinkler, with Birkett, goes to the wheel and unlashes it, Fryer stares at Christian.

FRYER
God help you.

INT. UPPER DECK AFT 279X10

The arms chest is open and under Mills' direction the mutineers are grabbing muskets or bayonets.

MILLS
Right.
(to Millward)
You others go forward and get the rest up on deck. Lively now.

As they all hustle to obey (the McCoy party going up the ladderway) Mills looks at Quintal.

MILLS
Come on, Mat.

As Quintal follows him aft, Mack comes out of his cabin in a nightshirt. He stares.

MACK
What are you men...?

Quintal slams the butt of his musket into Mack's face and he crashes down.

They go on to the door of Bligh's cabin.

INT. BLIGH'S CABIN 279X11

Bligh is asleep in his bunk as Mills and Quintal burst in. For a moment they stare down at him, then Mills grins.

MILLS
Captain!

QUINTAL (raising his musket)
I'll wake the fat slug.

Mills stops him with a gesture. Bligh opens his eyes and they widen. His first reaction is anger.

BLIGH
What are you...? Get out!

Quintal leans forward, grabs Bligh's nightshirt and hauls him to his feet.

MILLS
We're giving the orders now, Mr. Bligh. Dress yourself.

He picks up Bligh's breeches and throws them at him.

QUINTAL
We're going to see how you look at a yardarm.

INT. UPPER DECK FORWARD 279X12

Morrison and Cole, bleeding from their head wounds, are being dragged to their feet by Byrne and two other mutineers and shoved into the plant area. Other men are at the water butt slaking their thirst. Others are stumbling up, blinking and bewildered, from below. All is noise and confusion. Christian appears at the ladderway.

CHRISTIAN (to Byrne)
Leave them. Get the rest on deck. Lively now.

As he speaks he sees a man from below going for one of the cutlasses left in the locker.

He knocks the man's arm away with the flat of his own cutlass, slams the locker shut and takes the key ring. Then he starts for the top deck again, elbowing the men aside.

EXT. TOP DECK - SUNRISE 279X13

The ship has come up into the wind, the sails flapping idly. The men from below, under the muskets of the mutineers, are coming up the forward ladderway. The group at the quarterdeck has been augmented now, though Fryer, Tinkler and Stewart are still isolated there. There is confused shouting, ordering and counter-ordering, protests and complaints.

At the forward swivel gun Byrne and Birkett are ramming a charge home as Christian comes up to them.

CHRISTIAN
What about the starboard gun?

BYRNE
Loaded and manned, sir.

CHRISTIAN
Good. You cover this side. Where's Mills?

KNOWLES
He was below.

A sudden yell from the crew makes them all look aft.

Bligh, his nighshirt tucked inside his breeches, is being driven forward at bayonet and cutlass point from the after ladderway. Bewildered and angry, he is shouting at the top of his voice. Mills and Quintal are behind him.

BLIGH
Mr. Fryer! Mr. Fryer!

Fryer is still ringed by armed mutineers and with him are Tinkler and Stewart. Forward, Cole and Morrison, dazed and bloody from their head wounds, are under guard, and so is Mack. Behind, from the after ladderway come Hayward and the Doctor. Brown is behind them with a musket.

FACES OF THE CREW 279X14

As they see Bligh they start towards him like a pack of wolves.

CHRISTIAN 279X15

To Millward.

CHRISTIAN
Make ready to fire.

He goes forward.

BLIGH AND THE CREW 279X16

Still half-afraid of him at close quarters they make a tight ring around him, not going too near. All the same, he is having a rough time, as each man fearfully, daringly commits himself to the reality of mutiny...shoving at him, spitting in his face, slashing at him with the flat of a cutlass.

CREW VOICES (ad lib)
Seize him up! That's it!
Seize him up and give him a taste
of the cat! Flay the hide off him!
Rig the grating! Where's a rope!
Give us the rope! Hang him! Make
him dance! The grating!

Birkett and Williams are already lashing Bligh to the mast when Christian bursts through the crowd and clears a space round him with his cutlass.

CHRISTIAN
Stand away!
(to Mills)
I told you to put a guard on him.

WILLIAMS
This is all the guard he's going to
get.

As he hauls savagely on the rope binding Bligh, Christian hits him. Williams reels back sprawling on the deck. Christian raises his cutlass.

CHRISTIAN
The next man gets the edge of this.

They fall back as he moves forward a pace.

279X16
CONT'D
(2)

BLIGH (breathless with anger)
Mutinous dogs!

There is a growl of rage from the crew.

CHRISTIAN (over his shoulder to Bligh)
Hold your tongue, sir, if you want to live.
(to the crew)
Now listen to me. We've taken the ship without a fight, but, arms or no arms, if you start killing it'll be a different matter.

There is a chorus of angry "noes."

MILLS
I say kill him now and have done with it!
(to Bligh)
You've earned it, you stinkin' spawn of a London slut! You'll die the hard way!

Again there is a CHORUS of approval; McCoy holds the point of his bayonet close to Bligh's throat. Only now does Bligh realize the desperate situation that faces him. His reaction is that of a brave man as he stares at McCoy.

BLIGH
You wouldn't dare!

As McCoy pulls back the bayonet for a quick jab at Bligh, Christian steps forward to knock it aside with his cutlass.

CHRISTIAN
Careful, Mr. Bligh. The thing you see in these men is the thing you've bred. Keep your mouth shut if you expect me to answer for your life.
(to Birkett)
Birkett, take four men and clear the launch. Swing her out and stand by.
(to Smith)
Single out those who have no wish to join us. They may have as much of their clothes and gear as they wish. Keep a watch on each man.
(to Quintal)
Quintal, fetch my sextant and the Nautical Tables -- left end of the shelf in my cabin.

Birkett, Smith, Quintal and the others hurry toward their appointed duties. McCoy again holds his bayonet at Bligh's throat but merely as a precautionary measure. Christian crosses toward Fryer, Hayward and Morrison who stand grouped a little apart. 279X16 CONT'D (3)

GROUP SHOT - CHRISTIAN, FRYER, ETC. 280

Christian comes on to face Fryer who stands with the others.

CHRISTIAN
I know you well enough, Mr. Fryer, not to ask you to join us.

FRYER
And I know you, sir. Know you have been driven beyond human endurance. But I also know you to be a King's officer. And a good one.
(as Christian looks)
This action of yours -- think what it means. The end of a career. And the end of your life amongst civilized men. Think, sir. Think...!

CHRISTIAN
I am thinking. Mr. Bligh and those who wish to go with him are to be given the launch. Tofoa is but ten leagues distant; well marked on the charts. Within a year a King's ship will find you.
(to Morrison)
We could do with you, Morrison.

MORRISON
Sorry, sir. I'm Navy. I go with my captain...under the King's flag.

CHRISTIAN
As you wish.
(gestures)
You have twenty minutes to get your things.

Fryer, Hayward and Morrison exit.

DISSOLVE TO:

EXT. BOUNTY - FULL SHOT - DAY 281

The Bounty lays to in a moderate sea. The launch is at her side and Morrison climbs down the ladder. Fryer and the others are seated in the launch, which is low in the water and overcrowded.

EXT. BOUNTY - MAIN DECK - FULL SHOT - DAY 282

Christian stands near the ladder, cutlass in hand. Morrison, Coleman, Norman, McIntosh, Muspratt, and Stewart crowd toward the ladder, anxious to get into the launch. Christian looks toward the launch; turns to block the men.

CHRISTIAN
Sorry men. There's room for but one more and that must be Mr. Bligh.

There are AD LIB protests from the group. Christian lifts a hand. Bligh enters, followed by McCoy with the bayonet. Christian indicates the men; faces Bligh.

CHRISTIAN
As you know, sir, these men have had no hand in the mutiny -- as you call it.

BLIGH
As it <u>is</u>, Mr. Christian! Mutiny!

CHRISTIAN
These men have had no hand in it, nonetheless. But there is no room for them in the launch. I ask you to remember them, Mr. Bligh.

BLIGH (stares at men)
I'll do you justice if we ever reach England.

CHRISTIAN (to men)
Go forward. all of you.
(to Birkett)
Station a man to watch them.

As Christian speaks, Bligh crosses to the rail. As he grips the ladder the full import of the situation appears to seize him for the first time. He looks at the Bounty -- his ship. He turns slowly to look at Christian.

282 CONT'D (2)

BLIGH
Mr. Christian, for the last time I beg you to reflect. I'll pawn my honor -- I pledge you my word never to think of this again if you will desist.

CHRISTIAN
We both know what your honor is worth. Get into the boat, Mr. Bligh.

Now Bligh climbs the rail and starts down. Christian turns to take a sextant and the book of Nautical Tables from Quintal, who stands near him. Holding them, he leans over the rail.

EXT. BOUNTY AND LAUNCH - FULL SHOT - DAY 283

As Bligh steps to the tiller, the launch now holds nineteen men and has but seven inches clearance above the water. Christian leans from the rail to hand Bligh the sextant and book.

CHRISTIAN
You have your compass, sir. This book is sufficient for every purpose and the sextant is my own. You know it to be a good one.

BLIGH (takes sextant and book)
I know you to be a bloody scoundrel! But I'll have vengeance! Mind that, you ungrateful villain! I'll see you swinging at a yardarm before two years have passed! And every traitor with you!
(shakes his fist)
Watch for me, Mr. Christian. I'll find you! I'll find you and hang you!

There is a CRY of rage from Quintal and the others who line the rail, looking down at the launch.

EXT. BOUNTY - MAIN DECK - NEAR RAIL - FULL SHOT - DAY 284

As the men HOWL and JEER, and McCoy levels his musket at Bligh, Christian cuts the painter with his cutlass. He turns to the crew, calm but in complete command.

CHRISTIAN
Smith, you'll serve as bosun. I'll have her under full sail directly.
(to McCoy)
McCoy, you stand the first wheel watch. Our course is northwest.

MCCOY
Back to Tahiti, sir....?

CHRISTIAN
Back to Tahiti.

There is a CHORUS of cheers and YELLS as Smith AD LIBS orders and the crew makes sail. McCoy runs happily toward the wheel. Christian looks forward.

REVERSE SHOT - WHAT HE SEES 285

Mills and a seaman carry breadfruit plants to the rail and dump them over the side. Brown, standing nearby, AD LIBS a protest. The men LAUGH at him good-naturedly.

286 OUT

REVERSE SHOT - WHAT HE SEES 287

In the distance, the launch moves across a calm sea. The breadfruit plants stretching between it and the Bounty.

DISSOLVE TO:

EXT. LAUNCH - FULL SHOT - DAY 288

Bligh is at the tiller; the others are huddled in the cramped space. An island can be seen in far b.g. Fryer, seated beside Bligh, holds a compass. Bligh moves the tiller to turn the launch.

288 CONT'D (2)

FRYER
You're not making for Tofoa, sir?

BLIGH
To sit there and rot? Of course not!

FRYER
Then what is our course, sir?

BLIGH
Northwest by west to Fiji. We will find water and provisions there.

FRYER
And then?

BLIGH
Due west to Torres Straits and through the Timor.

COLE (aghast)
Timor...? Sir, that means a voyage of three thousand miles!

FRYER
Almost four thousand!

Bligh ignores them; he braces himself against the tiller and faces the crew.

BLIGH
Listen to me, you men. We have a long hard voyage ahead. We shall go hungry and thirsty. But I believe we shall make a landfall.

As Bligh turns to look off over the stern;

DISSOLVE TO:

EXT. BOUNTY - FULL SHOT - FROM STERN - DAY 289

The Bounty moves along under a fair wind. CAMERA MOVES BACK TO SHOW a trail of breadfruit plants stretched out in her wake. The Bounty moves OUT OF THE SHOT, leaving only the long trail of plants floating on the sea.

DISSOLVE TO:

EXT. BOUNTY AT SEA - NIGHT 290

The SOUND of Byrne's fiddle scraping out a jig can be heard faintly along with a distant sound of laughter.

INT. CHRISTIAN'S CABIN 291

He lies on his bunk listening somberly to the SOUNDS of gaiety from the deck above. There is another SOUND from above, too - of several pairs of feet marching slowly but steadily to and fro. It is those footsteps that he is most aware of and they seem to be pushing him deeper into depression.

Then, as the ship rolls, another SOUND - the BANG of an open door, cuts across his thoughts. There is a kind of desperation in his movements - as if by movement he can escape his thoughts - as he gets up and goes to the cabin door and looks out across the alleyway.

INT. MAIN DECK ALLEYWAY AND BLIGH'S CABIN 292

At the door of his cabin Christian looks across at Bligh's cabin.

As the ship rolls again the door of Bligh's cabin slowly swings open. There are Bligh's bunk, and Bligh's desk, and Bligh's charts, and Bligh's books.

For a moment he stares. Then he starts up the companion way to the deck.

EXT. TOP DECK - NIGHT 293

Forward, Byrne's fiddle is scraping away. The crew are dancing, joking, laughing and taking their ease. There is a gay, picnic atmosphere. They are heading back to Tahiti.

Amidships, the group of loyalists - Hayward and ten others - are walking to and fro along the deck, exercising under the watchful supervision of Williams and Brown. The latter have muskets cradled in their arms. Smith is talking with them.

293 CONT'D (2)

Christian comes on deck and goes over to Birkett standing at the wheel. He glances first at the compass and then up at the sails. Birkett is humming softly to the SOUND of the MUSIC. He glances expectantly at Christian and is about to speak but Christian walks away to the side and leans on the rail.

Christian's eyes go to the loyalist group.

Smith seems to have abandoned his conversation and is standing watching the loyalist group as it turns at the end of its exercise space and walks back along the deck.

Smith sees Christian and goes over to him.

CHRISTIAN
Well?

SMITH
They're still being obstinate.

CHRISTIAN
You might say that they were keeping faith with themselves.

As the MUSIC ENDS there is a burst of laughter from the men forward.

SMITH
Well, they sound cheerful enough, anyway.

CHRISTIAN
They haven't begun to think yet.

He walks forward towards the loyalists who are being shepherded aft by Williams and Brown.

WILLIAMS
All right. Time's up, gentlemen. Back down below with you.

Christian waves Williams aside and addresses the loyalists.

CHRISTIAN
We've no wish to keep you below. If you'll give your words of honor that you'll do nothing against us, you can have the run of the ship.

As he has been speaking the mutineers have begun to listen. Now Mills pushes forward protesting. Smith moves over to Christian. 293 CONT'D (3)

MILLS
Mr. Christian, we can't do that. We couldn't trust them. They'd...

MORRISON
Don't worry. We're not giving our words about anything.

HAYWARD
Not to pirates.

MCCOY (angrily)
What do you mean - pirates?

CHRISTIAN
We're mutineers and, since we've also stolen this ship, that makes us pirates as well...and perhaps murderers. Isn't that what you mean, Mr. Hayward?

MILLS (brushing it aside)
Man-made laws.

CHRISTIAN
But still, laws. Mr. Hayward's right. We're outcasts...

He is speaking to them all now and the bitter truth of what he says goes home to them.

CHRISTIAN (cont.)
Most of us have families, wives, children, friends. If they never hear what's happened they'll take us for dead, mourn for a while and then perhaps forget us. I hope they do. If they ever hear the truth it'll be hard for them... hard to understand, harder still to forget. We're cut off forever from our people and our country. If we ever were to go back it would be as prisoners condemned to die on the gallows.

The mutineers have had a holiday. Now, as they face the reality of their position, the holiday is over.

293
CONT'D
(4)

HAYWARD (bitterly)
It's a bit late, sir, isn't it, for second thoughts?

CHRISTIAN
I'm not complaining. I had a choice and I made it. All of us here made it. We did what we felt we had to do...as men.

VOICES
Aye, that's it.

YOUNG
We destroyed a tyranny and made ourselves free.

Then Hayward laughs harshly, defensively.

HAYWARD
Free! The hangman may have other ideas about that.

Brown raises his musket as if to club Hayward down with it. Mills knocks it aside.

MILLS
Let him! His rope doesn't reach as far as Tahiti!

That gets a laugh, and suddenly with the release of tension they are all talking at once. The holiday is on again after all. Only Christian's mood remains unchanged.

WILLIAMS
All right, gents. Down below with you.

As they start down,

CHRISTIAN (he looks at Mills)
You said the hangman's rope didn't reach as far as Tahiti. It very easily could.

WILLIAMS
How?

MILLS (amused)
He means if Bligh gets back...

293
CONT'D
(5)

MCCOY
We should have strung him up while we had the chance.

CHRISTIAN
You're forgetting something. Sooner or later the Navy'll send another ship to Tahiti. If Captain Bligh gets back it'll be sooner. But a ship <u>will</u> come. They wanted breadfruit trees. When we're given up for lost, they'll send another ship to get them.

There is silence as this unpalatable truth is examined. Mills rallies first.

MILLS
Well, we don't have to worry about that yet awhile.

CHRISTIAN
If we're not here, we don't have to worry about it at all.

SMITH
Another island you mean?

CHRISTIAN
More than another island...

He looks around at them all before he continues slowly, working it out in his mind as he goes.

CHRISTIAN
A new life, made in a new way, with no Articles of War, no cat-o'-nine-tails and no Captain Blighs, but equal rights for all...

The mutineers stare at him, wondering.

CHRISTIAN
...and <u>land</u> for all, too, with no King's men to grow fat while others starve and to make wars that others have to fight...a land of our own, where we can leave the past behind us, regain the Paradise that was lost, and live as God and nature intended man to live...in freedom and simplicity and peace. We're mutineers, pirates, outcasts...but we're still men...and that's the future we could make for curselves...if we had the will.

As they contemplate the vision he has conjured up their faces are alight with hope. There is a murmur of approval. 293 CONT'D (6)

EXT. LAUNCH IN STORM 294

The launch with Bligh and the other eighteen men in it. Seas break over the launch. The men in it bale frantically beneath the tattered sail. Bligh, haggard, unshaven and huddled against the wind, is at the tiller. Beside him is Fryer.

An enormous wave breaks over the launch and it almost founders.

Cole struggling against the water that is almost sweeping him overboard. He yells above the shrieking wind.

Another wave crashes down on the launch. Bligh is holding on desperately to the tiller.

EXT. LAUNCH IN STORM 295

As it goes on dwarfed by seas and shrouded in spray.

DISSOLVE TO:

EXT. SEA-BIRDS IN FLIGHT - DAY 296

SHOOTING UP as they circle against a clear blue sky.

EXT. LAUNCH 297

A patched and tattered sail has been rigged and a breeze is keeping the boat moving slowly over a choppy sea. There are fewer men in the boat now. The Doctor is among the missing. The rest, bearded scarecrows of men, are staring up hungrily at the birds. Some have fishing lines in their hands which they continue to twitch automatically as they watch the birds.

MACK (tensely)
There's one coming lower.

COLE
Give us that oar.

BLIGH
No. Get down all of you. Keep still. Let it come right down.

They obey, staring up, their eyes following the birds.

One of the birds swoops down close to the boat. The eyes follow it.

The bird perches on the mast.

They stare up at it impotently. Then Morrison picks up a knotted rope's-end from the bottom of the boat and looks at Bligh. Bligh nods.

Morrison begins to climb the mast. He goes very slowly, the rope's-end ready in his hand for the moment when he will get within reach of the bird and be able to stun it.

The eyes watch him tensely as he climbs. He does not have much strength.

He is almost within reach now, and the bird is still there. He climbs another foot and disengages his rope hand from the mast. He draws back his arm to strike.

At that moment, there is a yell from a man below and the startled bird takes off into the air.

Below the men swing round savagely ready to kill the man who made the sound.

297 CONT'D (2)

It was Mack and he is hauling in on the fishing line he has been holding.

MACK
A bite! I've got a bite!

The launch heels over as the men scramble towards Mack as he painfully hauls in the line. He is almost too weak to do so.

FRYER (hoarsely)
A big 'un?

MACK
Can't tell. I think so.

FRYER
Here...

He grabs the line from Mack and hauls it in rapidly. Suddenly, the fish breaks water and is hauled thrashing about into the boat.

They look down at it and their faces change.

The fish is about eighteen inches long.

The rest are silent. Fryer looks at Bligh. Bligh's lips tighten in determination.

BLIGH
One mouthful is better than nothing. Divide it into sixteen equal portions.

FRYER (dully)
Aye, aye, sir.

BLIGH
And get the lines out again, lads. Where there's one fish there will be others.

Suddenly, one of the men sinks to his knees with a sob of despair.

Bligh takes no notice. He is staring straight ahead. He speaks almost absently.

BLIGH
Smartly now.

EXT. LAUNCH AT SEA 298

It sails on and away, very small in the grey desert of the sea.

DISSOLVE TO:

EXT. LOOK-OUT POINT - TAHITI - DAY 306

A Tahitian, gazing out to sea as he recognizes the Bounty, raises a conch shell to his lips and blows the call.

EXT. HILLTOPS 307

From hilltop to hilltop, the call is passed on.

EXT. MATAVAI BAY 308

The Bounty sailing in, rounds to and drops anchor.

EXT. HILLTOP 309

Tahitians, seeing the Bounty, begin to run down towards the shore.

EXT. BOUNTY 310

The cutter is heading for the shore, the men in her waving and shouting to the canoes making for the shore alongside her.

EXT. BEACH 311

The Tahitian women waiting excitedly for the men in the approaching cutter.

EXT. BAY AND BEACH 312

As the cutter arrives at the shore and touches bottom, the men in her tumble out and beach her. The crowd on the shore runs to meet them in the shallows. There are joyous reunions on the beach. Maimiti comes up to Christian.

MAIMITI
You came back for me.

DISSOLVE:

313-
323X22 OUT

EXT. BLIGH IN LAUNCH 323X23

Thirsty and starving he droops over the tiller. Beyond him in the launch the men with him are lying huddled in various attitudes of exhaustion or death. As the launch rolls, Bligh raises his head and peers blearily ahead. Suddenly, something he sees makes him blink and look again. Then, he drags himself to his feet and croaks out a word.

BLIGH
Land...
(and then a little stronger)
Land ho!

DISSOLVE TO:

EXT. TAHITI - SEVERAL SHOTS OF SHIP 323X24-
323X29

being reprovisioned. Minarii talking to Christian asking that he and his people be allowed to go along.

SMITH'S VOICE
And so we reprovisioned not only the ship but added to our community. Many of the Tahitian men and women we had known wanted to come with us. As Minarii put it his people had always been wanderers searching the great seas for faraway places, and because the Islands are their home they could help us to live. We could see no reason why they shouldn't come and Mr. Christian agreed. After a couple of weeks we set sail.

EXT. BOUNTY AT SEA 323X30

under full sail.

EXT. DECK OF BOUNTY 323X31

Brown enters holding Tipau (the boy). They cross toward the quarter-deck and face Christian. He looks down at the boy who smiles at him. Christian also smiles and pats his head.

SMITH'S VOICE
The Bounty carried a stowaway. Brown found him in the storeroom eating his belly round. He was hauled before the skipper, Navy style.

323X31 CONT'D (2)

324-330 OUT

EXT. BOUNTY AT SEA

under full sail.

331

SMITH (o.s. narration)

EXT. TOP DECK

There are tethered goats, pigs in the pen, chickens, piles of coconuts and children, besides the Tahitians and the crew. The Tahitian men are making lines or nets, the women are pounding taro and gossiping, the small children are playing among the coconuts. Tehani, Roger's pregnant young wife, lying in a hammock chair with Maimiti sitting beside her. Brown has his bread-fruit plants on deck now and is carefully watering them. Christian and Roger are looking off through telescopes at some distant shore.

332

SMITH (o.s.)
In those early weeks we saw islands a plenty, of course; but Mr. Christian said the one we wanted had to be off the Admiralty charts.

DISSOLVE TO:

333-341 OUT

EXT. BOUNTY AT SEA - NIGHT

She heels over as a squall hits her.

DISSOLVE TO:

342

SMITH (o.s.)
But as the weeks turned into months and it seemed as if we was just sailing on into nowhere...

EXT. TOP DECK - DAY 343

With needles and palms, Smith and others are patching a torn sail. Mills is talking angrily to them. Christian comes up and begins to work with them.

SMITH (o.s.)
...some of the lads began to grouse.
(after a pause)
Four months or more we beat about.

DISSOLVE TO:

EXT. BOUNTY AT SEA - NIGHT 344

Sailing across a calm sea.

INT. PLANT ROOM 345

It has been arranged as a lying-in room for Tehani and now her baby has been born. It begins crying lustily as Maimiti gives it to Roger to hold. Christian, standing in the doorway, smiles as Roger brings the baby to show him.

DISSOLVE TO:

EXT. TOP DECK - DAY 346

Christian is taking the noon sights when Minarii comes to him.

MINARII
Taio.

Christian continues taking the sights.

MINARII
I have dream.

CHRISTIAN
And what is your dream, taio?

MINARII (after a pause and in Tahitian)
There is our god, Oro, and he holds the ship in his hands.
(with his own hands he shows how)
And he moves the ship. Then the morning sun is so...

(continued)

346
CONT'D
(2)

MINARII (continued)
(he raises his right hand over his right ear)
...and Oro smiles.

There is a brief silence. Minarii is waiting for Christian's comments.

CHRISTIAN
You say that we should put the ship about and return the way we came? You know we can't do that.

MINARII
It is Oro's wish to guide us.

CHRISTIAN
It is a dream, taio.

MINARII (not understanding)
Yes, I have said so.

MAIMITI
How can Oro speak to his people if not in a dream?

CHRISTIAN
Our God does not speak to us that way. He gives us a compass and the stars to steer by. We plot our own course.

MINARII (firmly)
But our God held the ship in his hands and he spoke.

Christian hesitates, thinking fast for a way out. Then he finds it.

CHRISTIAN
Did he say <u>when</u> we should alter course?

MINARII (after a pause)
No.

CHRISTIAN
Then let us wait for him to speak again and tell us.

Minarii hesitates. He knows that Christian is evading the issue but cannot find arguments against him. He gets to his feet slowly and looks down at Christian.

MINARII
He will speak. 346 CONT'D (3)

He goes. Maimiti looks at Christian.

MAIMITI
I also have a dream...that you will have a son.
(he looks at her quickly and she smiles ironically)
But how can it be true if you do not believe?

Christian starts below. Maimiti follows.

INT. PASSAGE 347

Christian, with Maimiti following, starts past the door of Bligh's cabin. He pauses; reacts in surprise as he looks off.

REVERSE SHOT - WHAT HE SEES 347X1

The lamp casts a grotesque shadow on the cabin wall that shows the silhouette of Bligh's head, complete with wig and cocked hat.

BACK TO SCENE 347X2

Christian leaps into the cabin. Maimiti stops at the door.

INT. BLIGH'S CABIN - MED. SHOT - NIGHT 347X3

Christian pauses just inside the door to see Tipau standing on the table, admiring himself in the mirror. He wears Bligh's wig and cocked hat, and he mimics his manner and facial expression. Christian draws a long breath. Maimiti LAUGHS as she enters. Tipau, surprised, tosses the wig and hat onto the headblock, leaps from the table and exits as Christian swings a hand at his behind.

CHRISTIAN
One of these days Tipau is going to have me believing in ghosts.

MAIMITI 347X3
Why not? There are ghosts. The dead come back. CONT'D (2)

Christian looks at her. He exits. Maimiti follows.

DISSOLVE TO:

EXT. BOUNTY AT SEA - DAY 348

EXT. MASTHEAD 348X1

Mills on lookout peers out wearily at the murk ahead. Suddenly, he sees something and puts a telescope to his eye. Then he YELLS down to the deck.

DISSOLVE TO:

EXT. PITCAIRN - BOUNTY BAY 348X2

Brilliant sunshine, green water, a reassuring pattern of green atop the cliffs. The Bounty lies at anchor in the bay.

349-354 OUT

EXT. PITCAIRN - CLIFFS BELOW LANDING POINT 355

Different parties, led respectively by Christian, Mills and Minarii, are finding separate ways up the steep cliffs as sea birds shriek overhead. The white men move warily, muskets at the ready. Christian, Maimiti and Roger toil up towards the landing point at the top of the cliffs.

CHRISTIAN 356

Comes up to CAMERA and looks off.

EXT. PITCAIRN - FIRST VIEW FROM LANDING POINT 357

A broad fertile saucer formed by the craters of two extinct volcanoes and traversed by valleys. A mountain stream cascades down a hillside.

EXT. LANDING POINT 358

Christian with the others of his party looking off at their island. Christian leads the way forward. As they go, other parties are arriving at the cliff top and starting to run toward the high points to get better views and find out more about the place. During the following sequence they hail one another excitedly across the valleys.

EXT. HILLSIDE STREAM 359

Crystal clear water cascading down the hillside. Smith and Brown run up to it and scoop water up into their mouths. Smith grins delightedly and running up to the top of a knoll calls across to the others.

SMITH
Spring water! Fresh spring water!

360 OUT

EXT. HILLSIDE 361

Brown pulls a plant from the ground and looks at

the roots. Then he calls off to the others. 361 CONT'D (2)

BROWN
Yams, like we had in Tahiti, and there's hundreds of them.

He runs down the hillside to show the others.

EXT. MARAI AREA 362

Minarii and the Tahitians with him are tearing aside undergrowth to disclose an old altar. For a moment, they stare at it in silence. Then, Mills comes up behind them.

MILLS
What have you found, mates?

Then he steps forward and picks up a skull. He makes an exclamation of disgust and is about to throw it aside when Minarii seizes his arm and reverently replaces the skull.

MINARII
Tabu!

MILLS (contemptuously)
Bones!

As the Tahitians bow before the altar Mills runs to the edge of the ground and calls off.

MILLS
There's an old temple or something up here!

EXT. HILLTOP 363

Christian and those with him turn at the SOUND of his voice. At that moment a musket SHOT echoes across the valley and they all swing around.

EXT. HILLSIDE STREAM 364

Smith, kneeling by the stream, snatches up his musket and turns, ready for action.

EXT. TREE COVERED HILL 365

Mills yells with laughter as Quintal runs out of the trees flourishing a dead bird aloft.

QUINTAL
Pigeon pie!

He starts to run down the hill toward the others.

DISSOLVE TO:

366-367 OUT

EXT. HILLTOP 368

Christian listens to the excited SHOUTS. As the others start climbing up the hillside toward him, he looks at Maimiti. She is smiling. Then, as he looks at Minarii and the other Tahitians talking among themselves, Roger returns, followed by Smith and Mills.

ROGER (breathlessly)
It looks as if the place is uninhabited... That's good, sir.

MINARII
Our people have been here before. But they went away.
(points to tree)
There have been bad things here.

BROWN (examing tree)
The topsoil's rich, but from the trees I'd say there'd been a drought some time. For these people that would mean famine.

CHRISTIAN
All that fresh water running away to the sea... We could do something about storing it...if we stay, that is.

MINARII
We would offer prayers to our god.

CHRISTIAN (diplomatically)
I dare say that would help, too.

He looks around for other opinions, watching their faces, assessing their attitudes.

McCOY
I don't know... it's a bit small... and too far away from other islands. We'd be cut off.

368 CONT'D (2)

MILLS
Brown says the land's good. As for being cut off... we have to be.

BYRNE
Besides if we don't like it, we can always find somewhere else.

CHRISTIAN
No. If we stay, we stay for good, and burn the ship.

Williams arrives in time to hear this.

WILLIAMS
Burn the ship!

Others echo his horrified outcry.

MILLS
Now wait a minute, Mr. Christian. That's a matter on which everybody ought to vote.

There is a CHORUS of approval.

CHRISTIAN (reasonably)
We can take the things we can use off her -

McCOY
Take the stores out of her, yes. But why burn her?

CHRISTIAN
We sighted this place. Someone else could sight it, too. The ship would attract attention. We can't risk that.

MILLS (grudgingly)
That's true enough.

CHRISTIAN
But, as you say, it's for the majority to decide.

They look around at it. Then Mills makes up his mind.

MILLS
It's a good place. I'm for staying.

QUINTAL
Aye, in for a penny in for a pound.

They have made up their minds. There is a chorus of agreement. Christian looks at Minarii.

368 CONT'D (3)

CHRISTIAN
And what do your people say?

MINARII (loftily)
I speak for all my people. I will ask our god for a sign.

CHRISTIAN
I see. Well I take it that unless he's very much against the idea, we stay.

There is a cheer from the white men.

DISSOLVE TO:

EXT. PITCAIRN SETTLEMENT AREA - NIGHT 369

A bonfire has been lit and the Bounty people are celebrating their first night ashore. The livestock has been landed and pigs, chickens and goats are wandering about loose among the dancers. Most of the white men and some of the Tahitians are getting drunk. McCoy is drunkenly protesting as the others help themselves from the rum puncheon.

McCOY
That's the last of it shipmates... the last keg...there'll never be no more. That's the last of it.

He almost falls over as he tries to restrain a too-eager drinker.

EXT. LANDING POINT - CHRISTIAN AND MAIMITI 370

The SOUNDS of revelry can be HEARD faintly here. The trees stir softly in the breeze. There is a moon. And below the Bounty rides at anchor in the bay.

Christian is watching something a little way away on the landing point.

ROGER AND TEHANI 370X1

They are making a shelter for their baby with palm leaves.

CHRISTIAN AND MAIMITI 370X2

She is watching him and then he catches her doing so. He smiles.

MAIMITI
I had a dream that you would come back to me and the dream was true. But this I did not dream.

Christian watches her for a moment and then lies back and looks up through the palm leaves at the stars.

CHRISTIAN
Your people believe in the dreams you have when you're asleep. My people try to believe in the dreams we have when we're awake.

She looks down at him with a puzzled smile.

CHRISTIAN
I had a dream...a dream that out of what had happened some good could come, that we could prove that, without hatred and violence and stupidity over them, all men, even mutineers, can live good and peaceable lives. Perhaps that dream also will come true.

DISSOLVE TO:

EXT. ADMIRALTY BUILDING - LONDON - DAY 371

A carriage drawn up and a crowd swarms forward as Bligh gets out and enters the building. He acknowledges the compliment with grave complacence.

DISSOLVE TO:

CLOSE SHOT - A SWORD 372

It is placed, hilt towards CAMERA, on a baize-covered table.

373

INT. COURT-MARTIAL ROOM

It is arranged with tables and chairs for the conduct of a court-martial. The SENIOR ADMIRAL of the court looks up. Facing him, standing and looking down at the sword, is Bligh. As the Admiral speaks he squares his shoulders.

ADMIRAL
Lieutenant William Bligh, the verdict of this court is that no blame attaches to you for the loss of His Majesty's Ship Bounty and that your behavior has been in accordance with the best traditions of the service. You are, therefore, most honorably acquitted.

A FLAG LIEUTENANT steps forward and, taking the sword, buckles it to Bligh's side. There is a murmur of agreement and some applause.

BLIGH
Thank you, my lord.

As the members of the court rise the Senior Officer smiles at Bligh. His tone becomes less formal.

ADMIRAL
And I think there is no harm in my telling you that you may expect your promotion to be confirmed very shortly. The Navy Board has work for you.

BLIGH (pleased)
Indeed, my lord?

ADMIRAL
You will return to the South Seas, find those mutineers and bring them back... so that we can see how they look hanging at the end of a yardarm.

373 CONT'D (2)

CLOSE SHOT OF BLIGH

374

Nothing could suit him better.

BLIGH
Aye, aye, My Lord.

DISSOLVE TO:

EXT. BOUNTY AT PITCAIRN

375

The ship has been stripped of almost everything movable and her masts are bare poles. A tackle and derrick has been rigged to her mainmast and one of her big water casks is being swayed out of her main hatch and over the side. Christian CALLS to the man hauling on the tackle.

CHRISTIAN
Let go!

The cask drops into the water and other men in the cutter alongside prod it clear of the ship to where other casks are already floating there, as Christian gets into the cutter.

376 OUT

EXT. BOUNTY

377

The men in the cutter begin to tow the casks toward shore.

378 OUT

EXT. BOUNTY BAY

379

The cutter has reached the line of the surf. Christian, at the helm of the cutter, glances over his shoulder at the waves coming in and then SHOUTS to the men to cast off. They let the casks go and then pull hard to go in on the wave. The casks and the cutter are carried by the wave onto the beach.

EXT. LANDING BEACH 380

As the casks and the cutter come in, a canoe is going out to the ship. Another canoe is being built on the beach by two of the Tahitians. Others are making fishing nets. The men in the cutter jump out as soon as it is beached, and secure the casks.

SMITH (O.S. narration)
Those early days on the island were the happiest. We had to work hard, of course, but it was work done with a will now... because it was for all of us and our children we was doing it...

DISSOLVE TO:

381 OUT

EXT. MARAI 381X1

Under Minarii's direction stones are being brought up and placed on the marai.

SMITH (O.S. cont'd)
...at least as far as us white men was concerned. The Tahitians put in quite a lot of work for their religion, too.

DISSOLVE TO:

381X2 OUT

EXT. HILLSIDE AND STREAM 381AX2

The ship's guns are being hauled up with blocks and tackle to serve as pylons for the dam that is being built there to divert the stream. Heavy rocks are being piled against them in the rushing water. From the hillside it is possible to see the women gathered about the rock pool from which the stream cascades down the cliff side to the sea.

SMITH (O.S. cont'd)
Mind you, even then it wasn't all beer and skittles, not by a long chalk, and we had our share of troubles... more than our share maybe...

DISSOLVE TO:

EXT. HIGH CLIFF 381BX2

A woman, collecting gulls' eggs from the cliff side, slips and falls down the high cliff onto the rocks below.

SMITH (O.S. cont'd)
She was one of the women with the Tahitians and so was another woman who died in childbirth...

DISSOLVE TO:

EXT. VILLAGE CLEARING 381X3

The men and women eating in separate groups.

SMITH (O.S. cont'd)
We didn't know what that was going to lead to...

EXT. MEN'S TABLE 381X4

Quintal flings down his plate angrily and going over to a group of women eating begins to yell at them.

SMITH (O.S. cont'd)
....We didn't know a lot of things then...

DISSOLVE TO:

EXT. CHRISTIAN'S HOUSE - NIGHT 381X5

An indignation meeting is in progress. Mills has led a deputation of protest to Christian. Maimiti stands respectfully in the b.g.

MILLS (angrily)
When there's a woman at home and a man's done a hard day's work, why shouldn't she cook him a bite to eat?

Quintal and the other white men VOICE their LOUD approval of this sentiment.

MAIMITI
Tabu! Men not eat woman food.

WILLIAMS
Too busy washing themselves, if you ask me. Everlasting washing themselves when they should be working. It's not healthy.

MILLS
Working, aye! We're sweating up there on the hill to save the water from running off into the sea, and what are they doing? Mucking about in that temple thing instead of bearing a hand.

381X5
CONT'D
(2)

CHRISTIAN
I notice you don't refuse to eat the fish they catch for us on that account.

MILLS
Fishing's no work to them... it's sport!

BROWN (to Christian)
That's right, sir. The land up by their temple's just right for breadfruit but when I tried to plant them, they said I couldn't. Tabu, they said.

MILLS
Not in the temple, mark you, just near it! Who gave them the right to take land like that?

CHRISTIAN
I'm sure they didn't mean to take good land just for themselves.

MILLS
Tabu! Tabu! Everything's tabu -- except stealing another man's property, of course!

That gets a fresh chorus of agreement. During the following McCoy joins the meeting, very obviously drunk.

BYRNE
That's right. Only yesterday. One of them made off with my axe under my very nose.

MILLS
And what about the nails on the ship? At the rate they go she'll fall to pieces before we dismantle her.

McCOY (beaming amiably at them)
Anchors aweigh!

381X5
CONT'D
(3)

They stare incredulously and Smith WHISPERS to Brown as McCoy drifts away from the meeting.

SMITH
Where does he get it?

But the others are too worked up to bother much about McCoy at that moment.

QUINTAL (to Christian)
There was an oar missing from the cutter the other day. In one of their canoes I found it!

CHRISTIAN
Well, you found it. There's no question of dishonesty. They don't mind if you take their things.

MILLS
They've nothing worth taking.

CHRISTIAN
All right. That's enough. You've had your say. We got along with these people well enough in Tahiti. We didn't complain about them then. We'll be patient now.

381X5
CONT'D
(4)

MILLS
Aye, but there's a limit to patience, Mr. Christian. And it's here...in a man's fist.

He goes, the others following. Maimiti looks at Christian indignantly.

MAIMITI
You are chief? My father would kill a low-caste man who spoke to him so.

CHRISTIAN (impatiently)
Well, that's another custom about which we disagree.

He looks off, sees Minarii at the marai.

DISSOLVE:

382-384X7
OUT

EXT. HILLSIDE - DAY 384X8

Minarii, carrying a dead piglet on his spear, is descending the hillside when he stops, seeing something off screen.

EXT. MARAI 384X9

From Minarii's point of view. The small figure of Christian kneeling with bowed head before the altar.

MINARII 384X10

Amazed, he drops the pig and runs forward down the hillside.

EXT. MARAI 384X11

Christian, stands before the altar and furtively watching for Minarii, gives a sigh of relief as he hears Minarii's running footsteps. As Minarii comes up to him, he looks as if disconcerted.

384X11
CONT'D
(2)

MINARII (awed)
Why you here?

CHRISTIAN
Taio, I have had a dream.

Minarii looks at him wonderingly but keenly attentive. This is an important matter.

MINARII
Ah.

After a moment, Christian goes on, choosing his words carefully.

CHRISTIAN
In my dream there is our God Jehovah and he holds this island in his hands. He wishes for its safety and for the happiness of all the people of it. But he is troubled. Some of the people obey his tabus, but others obey the tabus of Oro. He is afraid that this will make his people unhappy.

MINARII (warily)
Our god is Oro.

CHRISTIAN
The great god Oro was also in my dream.

MINARII (suspiciously)
How was our god seen?

CHRISTIAN
As a great light above the head of our god.

MINARII (pleased)
Above! Ah!

CHRISTIAN (recovering adroitly)
Neither was greater than the other, but both wished for our peoples' happiness on this island together.

Minarii is trying to fathom Christian's real purpose, and Christian knows it. He waits for a moment, then leans forward.

384X11
CONT'D
(3)

CHRISTIAN
In my dream Jehovah told me that he had spoken with Oro and that they had made an agreement...that because their peoples lived together it would be better if the tabus that are different between people and people, and cause bad things, should be raised.

Minarii thinks for a moment. This is a big proposition and he does not know quite how to handle it. He answers thoughtfully but with great care.

MINARII
Your god is great. He has given you many things...knives which cut deeper than ours and ships that carry many men...a book...

CHRISTIAN (softly)
Many books...and iron nails... and guns that can kill a pig faster than a spear.

Minarii nods, impressed. Then, he doubts again.

MINARII
But our god's tabus are his.

CHRISTIAN
A god can change his mind if he is merciful and wants his people to be free. And now, here, our gods are together.

Minarii sees the sense of this and nods.

DISSOLVE TO:

EXT. VILLAGE CLEARING 384X12

The men are eating with the women. The Tahitian women do not like it much, but the men are adapting quite easily. Minarii is putting a bold front on it. It is unbecoming for women to criticise the edict of a chief. The white men are delighted with the arrangement.

SMITH (o.s. narration)
But they'd only <u>lifted</u> the tabus ...they hadn't put any <u>on</u>...

DISSOLVE TO:

EXT. BACK OF VILLAGE HUTS 385

A dying fire in the center of the clearing casts faint shadows among the trees beyond the huts. The figure of a man moves swiftly and stealthily from the shadow of the light and into shadow again.

INT. WILLIAMS' HUT 386

A single candle lamp gutters dimly on a sea chest against one wall. Williams lies asleep in a hammock strung across one corner. On a mat stretched on the floor is Fasto, Williams' woman. Then, from the bottom of the doorway a hand comes out and touches her foot. Fasto stirs in her sleep and then is suddenly awake.

Her eyes go to Williams and then to the doorway. A shadow moves there.

Fasto looks up at Williams again, then, pushing aside the cloak which covers her, she crawls to the doorway and through it. Williams' eyes open. He rolls out of his hammock and stands for a moment listening. Then his hand goes to a short length of chain hanging with a log line and other gear from the ship on the wall. The chain has a cuff on it and has been used for securing prisoners. He snaps the cuff on his right wrist, leaving the other end of the chain free, and goes out of the hut.

INT. MCCOY'S HUT 387

McCoy stealthily retrieves a bottle from a hole in the earthen floor of his hut and takes a good swig. At that moment there is the distant SOUND of a woman screaming and the angry yelling of a man. McCoy clutches the bottle to him fearfully as if it were a child someone was trying to steal.

EXT. VILLAGE CLEARING 387X1

Christian comes out of his hut quickly and looks off.

CHRISTIAN'S P.O.V. 388

The SHOUTING gets louder. Suddenly, away on the far side of the dying bonfire, two men break through the trees running. One is Hu, the Tahitian. Behind him is Williams, the chain whirling like a flail from his wrist as he tries to lash Hu with it. Hu tries to double back, trips and falls. As Williams begins to lash him with the chain, Christian snatches a half-burnt tree branch from the fire and dashes it in Williams' face. As Williams staggers, Christian grabs the chain and pinions his arms behind his back. By this time the others are running out of their huts and Fasto is there, too; breathless with a great weal across her face and body where the chain struck her. Her face is bleeding. As the crowd gathers round, Williams recovers and starts to shout breathlessly.

WILLIAMS
I caught him taking my girl ...stealing her... right from my very house. Bastard!

They look at Hu now getting slowly to his feet, blood running from the wounds on his head and shoulders. Fasto appeals to the Tahitians.

FASTO (in Tahitian)
There was no wrong. I went with him freely.

Minarii looks at Christian.

MINARII
Your man
(indicates Williams)
did a bad thing.

Christian does not like this. He looks at Minarii steadily.

WILLIAMS (indicating Hu)
Bad thing me? He was stealing my girl.

388 CONT'D (2)

MILLS
Just like they steal everything.

MINARII
The woman agreed to make love. They are of equal rank.

CHRISTIAN
What's rank to do with it?

Minarii, indignant now, points to Hu and Nihau.

MINARII
He, he... woman dead... take woman... if willing. It is our way.

He makes a gesture indicating "anywhere he can find one".

BROWN (angrily)
It's not decent!

During this, McCoy has appeared from the shadows all too obviously drunk again. During the following he wanders about among the angry men with a fatuous grin on his face, seeking to buttonhole someone who will tell him what is going on.

WILLIAMS
Heathens they are, I tell you! Stinking, stealing heathens!

There is an angry roar of agreement from the white men. At the SOUND, the Tahitian men instinctively move to align themselves with Minarii in opposition. Quintal and Brown let Williams go. Christian moves between the two groups.

CHRISTIAN
That's enough.
(to Minarii)
Send your men away.

Minarii stiffens at this direct and blunt order but with dignity he motions to his men to remove the bleeding Hu. But he himself stays.

MILLS (as Hu is helped to his feet)
Here, wait a minute... He's not getting off scot free.

388 CONT'D (3)

WILLIAMS (shouldering forward)
I haven't finished with him yet.

Christian shoves him back none too gently.

CHRISTIAN
You've hurt him enough. He meant no harm to you.

WILLIAMS
No harm!

SMITH
We've got to be fair. If that's their custom...

MILLS
Their custom! Whose side are you on?

CHRISTIAN
We won't talk about sides.

Minarii is listening grimly to the argument. Maimiti glances at him.

MILLS
No? It's the same all the time ...<u>their</u> ways! What about <u>our</u> ways?

QUINTAL (and OTHERS)
That's right.

WILLIAMS (hefting his chain)
Teach 'em a lesson, I say. And that's what I'm going to do.

Chrisitian, ignoring Williams, looks at Mills.

CHRISTIAN
What <u>are</u> our ways?

They star at him.

MILLS (heavily ironical)
Well, if you don't know, Mr. Christian...

388 CONT'D (4)

WILLIAMS
Ways or no ways, I'm not sharing my girl with anybody.

CHRISTIAN
Why not? If you can't keep her with what you have to give, why shouldn't she go to someone else?

Williams starts forward threateningly.

WILLIAMS
Now see here...

Mills shoves him back.

MILLS
Ah, wait until one of them takes a fancy to <u>his</u> woman. I'll bet he'll sing a different tune then, eh Mr. Christian?

There is a bitter, angry LAUGH.

CHRISTIAN
We're asking them to change their ways, but we're not prepared to change ours. They worship their gods and believe in all faith that they already <u>know</u> what is right and wrong. What do we believe in that they can see? Only a sense of property. To them, <u>we</u>'re the heathens.

His anger has momentarily silenced them. He looks at Williams.

CHRISTIAN
Teach him a lesson, you <u>say</u>.
Kill him, you <u>mean</u>.
(he looks around at the others)
What do you want... a <u>hanging</u>!

He turns to go when Mills suddenly pulls him around. 388 CONT'D (5)

MILLS (incensed)
Just a minute, Christian. We're not aboard ship now. Who gave you the right to give orders here?

Christian stares at him.

WILLIAMS
That's right.

MILLS
Let's not talk about sides, eh? Well we know whose side he's on, don't we?

ROGER
Mr. Christian's led us from the start. You can't...

MILLS
Led us? Him? If we hadn't taken the irons off him, he'd be courtmartialed and hanged by now.

QUINTAL
Aye, that he would!

They turn and go.

DISSOLVE TO:

EXT. HIGH HILL 388X1

A group consisting of Williams, Quintal, Mills and Mills' woman Pru is sitting gloomily gazing out to sea. Suddenly Quintal sees something.

389-396 OUT

EXT. MCCOY'S HIDEAWAY 397

Beyond the bushes there is a deep gully with a rock fall in it. McCoy goes to the rocks and heaves one of them aside revealing a small cave. In the cave is a primitive pot still made from a ship's kettle and a coil of copper tubing. There are the remains of a fire below. Beside the still are a number of bottles. McCoy uncorks one of the bottles, takes a good swig and then heaves a contented sigh.

397 CONT'D (2)

MILLS (o.s.)
Now isn't that a nice thing, shipmates?

McCoy looks up, petrified. Mills, Williams and Pru are looking down at him from the lip of the gully. As McCoy turns to run, Quintal comes through the bushes behind him. He is trapped. As Mills and Williams slide down into the gully, Quintal, grinning, takes the bottle from McCoy and has a swig.

QUINTAL
Grog!

Mills takes the bottle, has a swig and makes a face.

MILLS
Grog of sorts.

QUINTAL
But grog.
(to McCoy)
So that's what you've been up to.

MCCOY (eager to appease)
I make it from that taro root.
You're welcome to a sip.

MILLS (nastily)
That's right generous of you, Bill.

He starts to pick up bottles and pass them around.

MCCOY
If I'd told everybody there wouldn't have been enough to go round. It takes time to make.

He tries to stop Mills handing it out.

WILLIAMS (taking bottle)
We'll help you in future, Bill.

MILLS
But now we'll have a little celebration... cheer ourselves up like...

DISSOLVE TO:

EXT. PATH TO MARAI 397X1

The procession to the marai for the ceremony which is to be held there winds slowly up the path.

NOTE: The ceremony is to be a discreet modification of the rites attending the consecration of a marai. All details to be elaborated and checked by the technical adviser. 397X1 CONT'D (2)

At the head of the procession are Minarii and Christian. They are followed in descending order of rank by the Tahitian men. Minarii and the high-ranking Tahitians are in ceremonial robes and carrying wands or staffs of office. Some of the white men - Smith, Roger, Brown, Byrne, McCoy among them - have joined in the procession. Two of the Tahitians bring up the rear with drums and tak-tok boxes. On a hillock outside the marai, and a respectful distance from it, are the Tahitian women in a group watching.

EXT. HILL ABOVE 397X2

A group consisting of Williams, Quintal, Mills and Mills' wife Pru are looking down at the procession. The men are grimly contemptuous. Pru looks unhappy.

WILLIAMS
Blasphemy, that's what it is! He's a heathen dedicatin' a marai.

Pru appeals to Mills.

PRU (in Tahitian)
Please let me go and watch.

MILLS
You'll do as I say. I'm having nothing to do with it and neither are you.

Williams is trying drunkenly to sing.

WILLIAMS
We hove our ship to when the wind was sou'west boys... how does it go?

MCCOY
We hove our ship to for to strike soundings clear...

WILLIAMS
No, no.
(he tries again)
We hove our ship to...
(to Mills)
Here, pass the bottle, Jack.

397X2
CONT'D
(2)

Mills surrenders the bottle panting a little from the effort of swallowing. His face is twitching as he tries to take up the tune.

MILLS
We hove our ship to when the wind was...

He breaks off as he notices Pru's preoccupation and grabs the bottle as Williams is passing it to Quintal.

MILLS (to Pru)
Belay that... here, you have a drink...

She smiles at him uneasily. Giggling, he pulls her towards him and puts the bottle to her lips. She pushes it away and moves out of his reach.

MCCOY (indignantly)
Not if she doesn't want it, man. We've none too much for ourselves.

QUINTAL (to Williams)
Do you mind that bosun's wife at the Plough and Anchor? The one with the red hair and the great fat...

MILLS (distracted for a moment from Pru)
She wasn't no bosun's wife. Carpenter's mate, that was his rating, and the only time she ever seen him was to get his pay warrant.

This gets another laugh. Mills sees Pru again and getting to his feet lurches towards her.

QUINTAL (o.s.)
Well, she called him the bosun.

MILLS
Come on, my lass, you're going to have a drink with your man...

She scrambles to her feet and backs away.

MILLS (angrily)
...like a good girl.

Then, he grabs her and forces the bottle to her lips. She drinks, then choking, spluttering and spitting she turns and runs. Mills and the others roar with laughter as he staggers back to them and flops down on the ground again.

397X2
CONT'D
(3)

QUINTAL
Fancy a dolly-mop back home, making such a fuss over a drop of grog!

WILLIAMS
That's right enough.

MCCOY
You shouldn't have wasted it on her..

MILLS (belligerently)
My old woman back home could drink half a pint without winking an eye.

WILLIAMS
There's plenty who could.

MCCOY
Aye, booze you out of house and home, if you'd let 'em.

QUINTAL
And I'd always let 'em, eh Jack?

He grins at Mills but Mills has not been listening. His thoughts are far away.

MILLS
That's funny...
(they stare at him)
...my old woman... I haven't thought of her in a twelve-month.

As if to brush the memory away he takes another drink. But the others' curiosity is aroused.

WILLIAMS
Was you married to her?

MILLS
Aye... all shipshape and Bristol fashion.
(he pauses)
I liked her well enough.

There is a brief silence then Williams shrugs.

WILLIAMS
Well, if I know women she'll not be sleeping cold at nights.

For a moment Mills seems about to resent this, then he stares down at the ground again.

397X2
CONT'D
(4)

MCCOY (nodding solemnly)
That's the truth. They'll all have dragged their anchors a bit by now.

Mills sits silent. Then a tear trickles down his cheek. He has not heard this last remark. Suddenly, he flings the empty bottle down savagely.

MILLS
Why?

They stare at him stupidly.

WILLIAMS (lamely)
Well... you know women...

MILLS
Why don't we go home?

QUINTAL (misunderstanding)
Home?
(he raises the bottle)
But we've still got...

MILLS (violently)
Home, I said. Out of all this... home to our own people!
(McCoy laughs nervously)
Or do you want to stay in this God-forsaken place until you rot?

WILLIAMS
Well now, Jack, you know...

MILLS
All I know is that there's a ship out there and seamen here who can sail her.

QUINTAL
But the Navy --

MILLS
Bah, you've been listening too much to Christian's fairy tales. What's the Navy care about us? Forgotten... given up for lost. We'd just have to be careful for a while, that's all.

They stare at him transfixed. He grins.

397X2
CONT'D
(5)

MILLS
Well, gentlemen? Why not?

MCCOY (breathlessly)
And Christian wanted to <u>burn</u>
the ship!

There is a sudden shout of triumph and applause from the marai and they turn their heads.

398-415
OUT

EXT. PATH FROM MARAI 416

From Mills' p.o.v. The cermonial procession is beginning to make its way back to the village.

EXT. HILL ABOVE 417

Mills' lips tighten unpleasantly and he staggers to his feet.

MILLS
Let's give him a reception.

EXT. PATH FROM MARAI TO VILLAGE CLEARING 418

The procession, led by Christian and Minarii, wends its way back toward the village. The "musicians" are playing and the procession dances rather than walks. At that moment, Mills, Williams, Quintal and McCoy appear on the track ahead. For a moment they stare at the approaching procession. Then, Mills snatches some blooms from a tree and begins to parody the greeting of a royal procession, bowing and scraping and scattering flowers in the path of the procession. The others with him get the idea and soon all four of them are capering about in front of Christian and Minarii, strewing flowers and backing along the path. McCoy trips and falls over. Roaring with laughter they hoist him to his feet and the joke goes on. Minarii's face is like stone as he walks on beside Christian into the village clearing.

EXT. VILLAGE CLEARING 419

Christian leads the way across to the center of the clearing and then stops and holds up his hand. The procession stops and falls silent. Mills and the men with him start to play ring-a-ring-a-roses in front of him. Roger moves up to Christian.

ROGER
Shall I get a musket, sir?

CHRISTIAN
No.
(to Mills' group)
All right, that's enough.

There is a quarterdeck rasp to his voice and instinctively they respond to it. For a moment they stand there almost sheepishly. Minarii's face relaxes. This is how a chief should behave. All is going to be well.

Mills comes towards him grinning.

MILLS
Just a minute, Mr. Christian, we've got something to tell you.
(he pauses)
We've had enough of it. We've made up our minds. We're going to take the ship and leave. Isn't that right, shipmates.

Those with him shout their agreement. Christian looks at Mills and smiles slightly.

CHRISTIAN
You're all drunk. Better go and sleep it off.

He starts to turn away when Mills swings him around.

MILLS (savagely)
Drunk, are we?
(he appeals to the white men in the procession)
Listen, shipmates. He talked about paradise. Well, where is it? Here?
(he laughs derisively)
Off the chart, he says. Out of the world, he means. And why? Because he's scared of being hanged for mutiny.

419 CONT'D (2)

SMITH
Aren't you?

MILLS
I'm using my brains.
(persuasively)
Listen. We take the ship. A few of us seamen can man her. We sail her to a Yankee port, and then we sell her...as a privateer maybe. We take the money and we divide it up... fair shares. And then...after a bit...we take new names, dress up like little gentlemen, men of property...and then
(with sudden force)
we take passage back to England, home and beauty. Well, my buckos, how's <u>that</u> for paradise?

He looks around at them his eyes gleaming. And his words have gone home. Some of the men in the procession start towards him. Then Christian speaks.

CHRISTIAN
You can't go.

WILLIAMS
"Equal rights for all", you said didn't you? Who's going to stop us?

CHRISTIAN
Even if you could reach port without a navigator - and let's say you could - who do you think's going to buy her from <u>you</u> without papers and a title? As for getting back to England, the only bit of it you'd ever see is the prison hulk in Portsmouth dockyard.

MILLS
We'll take our chance of that.

CHRISTIAN
Maybe you would. But you're not taking our chances, too.

During this the Tahitians, women as well as men, have moved in to listen to the white men quarrelling. 419 CONT'D (3)

WILLIAMS
You'd still be here.

CHRISTIAN
When one of you is told that he can save his neck by telling them where to find us, is he going to keep his mouth shut? Is McCoy going to think about <u>our</u> safety when he gets on the grog? Is Mills? Are you?

MILLS
Don't worry, we won't get caught.

CHRISTIAN
No, you won't...because you're not leaving here.

There is a shout of anger from the Mills' group. Christian turns to the uncommitted men.

MILLS
I say we take a vote on who's giving orders here.

QUINTAL
That's right depose.

MILLS
Depose him? Why? We've nothing to depose.

CHRISTIAN
Listen. Most of you are honest men, I know that. Those who can't forget the old ways, we'd all be better off without
(he looks at Mills)
and I'd be glad to see them go. But we can't take the risk... for our families' sakes as well as our own...We <u>all</u> have to stay.

MILLS(contemptuously)
And go native, too. No thanks.

CHRISTIAN (to Mills)
Your woman's having a baby, isn't she? Were you proposing to take her with you?

419
CONT'D
(4)

MILLS
There's a shortage here, isn't there? One of the heathens can have her. I've had enough of paradise. We've all had enough.

Another shout of agreement.

CHRISTIAN
All? There are others besides you. And if it comes to a vote, we're in the majority.

He includes the Tahitians in his gesture.

MILLS
Them? Oh no, they don't have no vote. It's our ship.

McCOY
That's one thing they can't thieve from us.

WILLIAMS
We're not giving up our rights to anyone.

SMITH (angrily)
What about <u>our</u> rights?

MILLS
You've got your rights, Alec, boy...
(he looks round contemptuously at the Tahitians)
...you all have. You can go on being brothers here and making mud pies up on the hill there. <u>We</u> start refitting the ship tomorrow.

He turns on his heel and goes, leading his group towards his house. Minarii turning to face the men of his own people, makes a gesture of rejection and disgust, then walks away through them. They turn to follow him. Only Maimiti is left facing Christian. For a moment she looks back as if about to join her own people. Then, she bows her head wretchedly to Christian.

DISSOLVE TO:

EXT. TOP DECK BOUNTY - DAY 420

The Bounty is re-fitting and one of the main yards is being restored to its position on the mast. Mills is in charge of the operation and enjoying himself.

MILLS
Haul away there lads!

The yard begins to rise as the men obey the order.

EXT. BOUNTY - DAY 421

SHOOTING down from landing point. The yard rises slowly up the mast.

SMITH'S VOICE (o.s.)
And so they began to refit the ship.

EXT. LANDING POINT 422

Christian, Brown, Roger and Smith stand looking down at the ship. Abruptly Christian turns away and begins to climb the steep path to the look-out point. Roger goes to follow him but is stopped by Smith who realizes Christian's need for solitude.

DISSOLVE TO:

SMITH (cont. o.s.)
That was a bad time for Mr. Christian. All he'd had to live for was the future and he'd set his heart on making it right for us. That was all he'd thought of. Now, it looked as if there wasn't going to be any future... not as he'd planned it anyway... and not much present either.

EXT. HILLSIDE AND STREAM 423

Christian with Roger and Smith helping is trying to haul a big rock up to the dam site. Even with a block and tackle it is too much for them. Then the tackle breaks and the stone crashes back down the hillside.

DISSOLVE TO:

SMITH (cont. thru dissolve, o.s.)
After a while he tried to shut his eyes to it, and some of us went on working with him just as if nothing had changed. But it wasn't any good, and we knew it really. His whole idea had fallen to pieces and there was nobody could put it together again.

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EXT. MARAI AREA

424

As the Tahitian men are leaving the marai, Christian comes up the path to it and goes to approach Minarii. The other Tahitians move in to fence Minarii off and Christian is pushed aside.

DISSOLVE TO:

SMITH (o.s.)
The Tahitian men wouldn't even look at him, much less lend a hand. To their way of thinking he'd lost caste... been de-rated as you might say... and us with him. And although...

INT. CHRISTIAN'S HUT - NIGHT

425

Maimiti is pleading with Christian. He turns on her angrily and then leaves the hut.

DISSOLVE TO:

SMITH (cont. thru dissolve, o.s.)
...most of the women stayed with their men when Mrs. Christian told them to, she didn't exactly have what you'd call a happy home. He was...

EXT. PATH TO LOOK-OUT POINT - DAY

426

Christian climbing alone up the steep path to the look-out point.

DISSOLVE TO:

SMITH (cont. thru dissolve, o.s.)
...alone a lot. Didn't even want the real friends he still had. And when he found McCoy's still,

EXT. VILLAGE CLEARING - NIGHT

427

Christian claps McCoy drunkenly on the back and reels away, bottle in hand, towards Minarii's house. Outside the house he stands there swaying and calling on Minarii to come out. Roger tries to stop him and gets brushed aside. Maimiti runs across the clearing and clings to Christian's arm.

SMITH (cont. thru dissolve, o.s.)
It isn't nice when a gentleman like Mr. Christian lets go of his self-respect...not nice at all. But what could we do? If he'd given up, what hope was there for the rest of us?

CHRISTIAN AND MAIMITI 428

They are outside Minarii's hut and she is clinging to Christian's arm. Savagely, he flings her away from him and she stumbles to the ground. For a moment he glances down at her. There is nothing but dislike in his eyes. Then, he exits.

EXT. MINARII'S HOUSE 429

As Maimiti slowly raises herself Minarii comes out of his house and stands looking down at her. She looks up and meets his eyes. He says something sharply to her in Tahitian. From her reaction, we know that it is like a second blow. Painfully she gets to her feet.

DISSOLVE TO:

EXT. MATAVAI BAY, TAHITI - DAY 429X1

A 32-gun frigate (The Pandora) sails into the bay. As she does so she fires a salute. The canoes are racing out to her.

EXT. DECK OF FRIGATE 429X2

A hard-faced FIRST LIEUTENANT issues an order.

FIRST LIEUTENANT
Make ready to anchor.

A party of MARINES is drawn up in the b.g.

EXT. MATAVAI BAY 429X3

The canoes are approaching the side of the frigate.

EXT. SIDE OF FRIGATE 429X4

Hayward's canoe comes alongside the frigate.

HAYWARD (excitedly)
Ahoy there! Ahoy!

He and the men jump for the chains and scramble aboard.

EXT. DECK OF FRIGATE 429X5

Hayward and the others reach the deck. The frigate's crew stare at them curiously as Hayward leads the way towards the First Lieutenant.

FIRST LIEUTENANT
And who may you be?

HAYWARD
Midshipman Hayward, sir... H.M.S. Bounty - and a party of able seamen. We've been waiting for you...

BLIGH (o.s.)
Seize those men, Mr. Edwards...

Hayward swings round. Bligh in full dress uniform is coming down from the quarterdeck.

HAYWARD
Sir!

BLIGH
...and put them in irons.

FIRST LIEUTENANT
Aye, aye, sir. Master at arms!

A Marine Sergeant and a party of Marines run forward and seize the men.

DISSOLVE TO:

INT. CAPTAIN'S CABIN PANDORA - NIGHT 429X6

It is much more spacious than that of the Bounty. Bligh's promotion is clearly visible. He is interviewing Hayward and the other handcuffed loyalists. On the table in front of him are charts.

BLIGH
You say you were with the mutineers until you landed here?

HAYWARD
Yes, sir. But we weren't in the mutiny. We had no part in it.

429X6
CONT'D
(2)

BLIGH
That is for a courtmartial to decide. But when you were with them - Mr. Christian and the rest - you must have heard conversations.

HAYWARD
Sir, I told you. They kept us under guard in the...

BLIGH (losing patience)
You're not answering my question, Mr. Hayward. You were brought up on deck every evening, you said. Did you not hear conversations... discussions of where they were bound for?

HAYWARD
Only about this place, sir.

BLIGH
Are you sure no other islands were mentioned?

HAYWARD
I'm sorry, sir. They only spoke of Tahiti.

BLIGH (controlling himself)
Well, no matter. The Bounty's the only other square-rigged ship in these waters... And when I find her, I'll find <u>them</u>.

He motions to the Master at Arms to take the men away. It is almost to himself that he adds:

BLIGH
God willing.

DISSOLVE TO:

EXT. LOOK-OUT POINT - NIGHT 429X7

Christian has a bottle of McCoy's grog. He tries to drain it, finds it empty, and, throwing it aside, looks down miserably into the moonlit bay. He scarcely looks up as Roger approaches and stands there.

CHRISTIAN
What do you want?

Then he notices Roger eyeing the bottle and picks it up.

CHRISTIAN
Good man, McCoy.

ROGER (stiffly)
There's something you ought to know, sir. They're planning to sail on the afternoon tide tomorrow.

CHRISTIAN
Why tell me?
(a pause)
What are they going to use for hands?

ROGER
Well, they've been talking to Alec and Brown, sir.

Christian laughs shortly.

CHRISTIAN
And you, I'll be bound.

ROGER
Yes, sir. And me.

CHRISTIAN
Well, at least you can navigate.

ROGER
I've got Tehani and the boy to think of. I'm staying here.

CHRISTIAN (indifferently)
Maybe you ought to think twice about that.

Roger stares at him and then his face hardens in anger at the rebuff.

ROGER (grimly)
Maybe I should.

429X7
CONT'D
(2)

He turns abruptly away.

DISSOLVE TO:

EXT. MILLS' HUT 429X8

Mills sits on the ground facing Minarii. Behind Mills is Williams. Behind Minarii are the other Tahitian men. Mills' voice is glutinous with friendly persuasion as he speaks to Minarii.

MILLS
You see, taio, we don't want to see all you people marooned here, cut off from kith and kin, maybe to starve. And the place we're going to... Panama... well, you never seen anything like it! Bigger than Tahiti, much bigger, with palaces, big houses, and great chiefs... and the senoritas! ...I been there once and I know. So what do you say?

Minarii has been listening impassively. Now he looks from Mills to Williams, who smiles encouragingly. Minarii looks again at Mills.

MINARII
My people will stay here.

He starts to get to his feet but Mills stops him.

MILLS (less amiably)
Now, taio, you don't want to be hasty.

MINARII
You go and that is good. My people will stay here.

MILLS (hardening up)
Well, I'm sorry you feel that way about it, taio, because now I'll have to tell you about a little way we have in the Navy. When there's a war on and Englishmen don't want to tail on to a rope and man a capstan for their King and country, we send out a press gang to make them change their minds.

MINARII 429X8
Not understand. CONT'D
(2)

Mills looks past him and nods. There is the clicking of muskets being cocked. Minarii turns quickly.

The rest of the Mills faction are standing there covering the Tahitians with muskets. Minarii, bewildered, gets slowly to his feet.

EXT. LOOK-OUT POINT 430

Christian is looking down into the bay. Suddenly something catches his eye.

431-432 Out

EXT. BOUNTY BAY REEF 433

A canoe with a single paddler is making its way out towards the boiling surf beyond the reef.

EXT. LOOK-OUT POINT 434

Christian gets to his feet and then begins to run down the path.

EXT. CANOE BY REEF 435

Paddling steadily out towards the heavy surf beyond the reef is Maimiti.

MAIMITI 436

Her face is determined as she digs the paddle into the water.

EXT. LANDING BEACH 437

Christian runs down the path to the water's edge and YELLS out angrily across the water.

CHRISTIAN
Ahoy there! What are you...?

He breaks off.

EXT. BAY AND REEF 438

From Christian's point of view. The canoe rears up as it hits the broken water beyond the reef.

EXT. LANDING BEACH 439

Christian strips off his shirt and then, running another canoe down into the water, starts to paddle out rapidly towards the reef.

EXT. CANOE OUTSIDE REEF 440

Maimiti fights the canoe through the breaking waves towards the open sea.

CHRISTIAN 441

Driving the canoe towards the gap in the reef, Christian yells again angrily.

EXT. MAIMITI'S CANOE 442

A wave hurls it back towards the reef.

MAIMITI 443

She paddles desperately.

INCOMING WAVE 444

It starts to break.

EXT. MAIMITI'S CANOE 445

Caught by the wave the outrigger is flung into the air and the canoe capsizes.

EXT. CHRISTIAN'S CANOE 446

He dives into the water and begins to swim.

EXT. MAIMITI'S CANOE 447

The wave carries it against the reef and smashes it to pieces.

CHRISTIAN 448

Swimming, he reaches the broken water outside the reef.

MAIMITI 449

She clings helplessly to the wreckage of the canoe - her only protection against the coral of the reef.

CHRISTIAN 450

Swimming, he grabs on to the floating remains of the outrigger.

MAIMITI AND CHRISTIAN 451

The canoe is shattered as another wave pounds it against the rocks. Then Christian reaches her. He gasps out the words.

CHRISTIAN
Hold on to me.

She lets go of the canoe and clings to his shoulders. Another wave starts to hurl them at the reef. Christian clings to the outrigger to fend them off from the coral. Then, as the wave carries them in and the outrigger is knocked out of his grasp, he clings to the coral of the reef. The wave crashes over them and boils on over the reef. As the wave retreats they are still there. Christian clings to the sharp coral, the blood pouring from his hands and arms, while the retreating wave tries to drag them back off the reef. The moment the

current will let him, he gets a foothold and drags Maimiti up on to the reef. 451 CONT'D (2)

EXT. REEF 452

The next wave breaking over them cannot pluck them back. As the water recedes he half drags, half carries her over to the lee side of the reef. Blood pouring from the cuts on their arms and legs, they sink down exhausted. After a moment or two he stares at her disagreeably.

CHRISTIAN
What were you trying to do... Kill yourself?

MAIMITI
I was going away.

CHRISTIAN
Away where?

MAIMITI
To another island.

CHRISTIAN
What other island? There isn't one.

MAIMITI
What does it matter?

CHRISTIAN
Then you were killing yourself.

She stares back at him wretchedly. Then she forces the words out.

MAIMITI
Minarii says that you are tabu. If you have son he cannot be chief.

CHRISTIAN
Good! That'll save him a lot of trouble. He won't have to listen to fools. And he won't have to make terms with lunatics.

MAIMITI
If you have a daughter, she is allowed to live.

452 CONT'D (2)

CHRISTIAN
To spawn more little chiefs, eh?
To...
(he breaks off as he begins to understand)
To <u>live</u>, you say?

MAIMITI
If a daughter.

CHRISTIAN
And if a son?

MAIMITI
Then I must kill him before he breathes the air.

He turns his head slowly and stares at her.

CHRISTIAN
What did you say?

His tone frightens her and she moves back a little defensively.

MAIMITI
I am the daughter of a chief.
You are not a chief but lower.
It is our law, and I must obey.

For a moment he looks at her, then, very gently, he takes her hands.

DISSOLVE TO:

EXT. VILLAGE CLEARING 452X1

Christian goes with Maimiti, her hand in his, towards Minarii's house. The village is deserted.

EXT. MINARII'S HOUSE 453

It is built as Hitihiti's was with an outer ceremonial area. As Christian and Maimiti approach they realize that the whole place is deserted. Then the SOUND of a woman sobbing is HEARD. They hurry to the house.

INT. MINARII'S HOUSE 453X1

Moetua, Minarii's wife, raises her frightened tear-stained face to them as Christian and Maimiti enter.

CHRISTIAN
Where's Minarii?

MOETUA
He is gone. With all the other men. They were taken to the ship.

For a moment Christian stares at her. Has he got it right?

CHRISTIAN
To the ship?

Her face is the answer. Suddenly he turns and goes.

EXT. BOUNTY - IN BAY 453X2

The Tahitian men are being forced onto the deck of the ship from the cutter.

EXT. LANDING POINT 453X3

Christian comes up to the Point and looks off.

LONG SHOT - BOUNTY 453X4

From Christian's point of view. The Tahitians being herded below decks.

EXT. TOP DECK 453X5

The Tahitian men, their hands tied behind their backs, are being kicked and prodded with muskets as Mills and his men force them below decks.

CHRISTIAN 453X6

He comes to the ultimate decision.

DISSOLVE TO:

EXT. MILLS' HOUSE 453X7

McCoy is passing out the grog as the Mills' group celebrates its success.

BYRNE
Where've the women gone?

QUINTAL
Ah, they'll come around before we sail, and if they don't, what's the odds?

MILLS
Think of it! Rum, instead of this... this...

MCCOY (indignant)
What's the matter with it.

MILLS
No offense, Bill. But it ain't exactly rum now, is it?... Anymore than this is Gin Lane.

Even McCoy joins in the laugh.

EXT. LANDING BEACH 453X8

Williams leans against the boat with a musket in his hand, on guard. Then he HEARS a SOUND and looks up quickly.

Christian is approaching across the beach, a bit unsteadily as if he had been drinking.

Williams grasps the tiller as a club and hefts it threateningly.

WILLIAMS
You keep your distance. What do you want?

CHRISTIAN (still coming)
Where's McCoy?

WILLIAMS (lowering the musket)
Ah, run out of grog eh? Haven't learned how to make it yourself yet?

CHRISTIAN (close to Williams now)
Where's McCoy? 453X8 CONT'D (2)

WILLIAMS
Up aloft.

Christian nods as he appears to think this out and starts to turn away. Williams relaxes his guard completely. Suddenly, Christian belts him hard in the stomach and kicks his legs from under him. As Williams goes down Christian snatches up the musket and knocks him unconscious with it.

Roger, Smith and Brown run across the beach to the boat and start running it down to the water.

DISSOLVE TO:

454-458 OUT

EXT. BOUNTY IN BOUNTY BAY 459

The cutter comes alongside the anchored ship and Christian climbs on board.

EXT. TOP DECK 460

Christian runs to the after companionway and goes below as Roger and Smith climb aboard.

INT. MAIN DECK AFT 460X1

A tinder box glows as Christian lights a lantern and goes below. As Roger and Smith follow, we see that the arms' chest is back in its former position.

INT. CABLE TIER 460X2

Christian comes down the companionway and holds the lantern up.

The Tahitian men chained to the ring bolts and in irons lie there staring up at him in terror.

As Christian goes to them even Minarii cringes away.

CHRISTIAN (to Smith and Roger)
Find the keys. 460X2 CONT'D (2)

They exit. He goes over to Minarii and crouches beside him on the deck. Minarii stares at him wordlessly.

EXT. VILLAGE CLEARING 461

Byrne is PLAYING A GAY TUNE on his fiddle as the grog circulates and Quintal is attempting to dance a hornpipe. Mills nods benignly in time with the music.

EXT. MARAI AREA 461X1

Maimiti and the other women LISTEN to the SOUNDS coming from the village as they watch the ship.

EXT. LANDING BEACH 461X2

Williams stirs and moans faintly.

INT. MAIN DECK AFT 461X3

Christian and Brown passing out the muskets from the arms chest to Minarii and the other Tahitian man. They finger them lovingly. Roger CALLS down from the deck above.

ROGER
Hatch covers off, sir.

CHRISTIAN (to Brown)
Get the rest into the boat as quick as you can.

He runs up the companionway, Minarii following.

INT. HOLD 461X4

Smith splits the staves of a tar barrel with an axe, and the tar begins to pour out. He runs to the vertical ladder forward and starts to climb.

EXT. LANDING BEACH 461X5

Williams is coming to. With a groan, he puts his hands to his head and then starts to sit up.

EXT. BOUNTY 461X6

The Tahitians are getting down into the cutter while Brown holds it against the ship's side.

EXT. TOP DECK 462

Christian looks along the deck as the last of the Tahitians climb over, then raises an axe. The axe slices through the anchor cable which parts. Christian goes along the deck to the hatchway.

EXT. BOWS OF SHIP 463

She begins to swing as the tide boils around her stem.

EXT. TOP DECK 464

At the hatchway Christian picks up the lantern. Then, he throws the lantern down the hatchway. For a moment there is darkness, then the hatchway glows. Then, as the tar takes fire, the glow gets brighter. Suddenly, flames shoot up. Christian goes aft CALLING to Roger and Smith.

CHRISTIAN
Boat!

Roger and Smith run to the side and get down into the cutter. Christian goes to the wheel and spins it over. Flames roar up out of the hold. As the ship swings round and heads for the rocks, the breeze catches the flames and sweeps the heat aft. Christian covers his face with his arms.

EXT. LANDING BEACH 465

Williams staggers to his feet and stares off.

EXT. BOUNTY BAY 466

The Bounty on fire as she is swept in towards the rocks.

EXT. BEACH 467

The glow from the burning ship lights Williams' face as he stares off horrified. Then, he starts running frantically towards the cliff path, YELLING as he goes.

WILLIAMS
Ahoy there shipmates! Ahoy!

EXT. TOP DECK BOUNTY ON FIRE 468

Christian lashes the wheel, runs to the side, scrambles over.

EXT. CUTTER AND BOUNTY 469

The men in the cutter rowing hard to keep alongside the burning ship as Christian stands poised to jump.

EXT. TOP DECK 470

A blast of flame comes up from the burning hold.

EXT. LANDING POINT 471

Mills and his gang run to the cliff edge, the glare from the burning ship lighting their angry faces.

EXT. BOUNTY ON FIRE 472

SHOOTING DOWN from MILLS' P.O.V. The burning ship heading for the rocks, strikes. A sheet of flame roars up from her.

EXT. LANDING POINT 473

Mills staring down YELLS furiously.

MILLS
The bastards! The bastards!

He is almost crying with rage.

McCOY
There they are! Look! In the cutter!

474-476 OUT

EXT. CUTTER 477

The glare of the burning ship is on the men's faces as they throw their weight on the oars.

MAIMITI AND THE OTHER WOMEN 477X1

Their faces, watching, afraid.

EXT. LANDING BEACH AND CLIFF PATH 478

Mills leads the YELLING AND CURSING men rushing down the cliff path.

QUINTAL
Kill them! Kill them!

As they run across the beach Christian and the Tahitians beach the cutter and tumble out by it with their muskets at the ready. Christian leads them to the water's edge, then stops facing the oncoming Mills' party. He raises his musket.

CHRISTIAN
Stand where you are!

The Mills' party hesitates.

CHRISTIAN
All of you. That's far enough.

As they stop he walks towards them, motioning those with him to stay back.

WILLIAMS
Bastard! Traitor!

There are other angry SHOUTS. But some are simply staring at the burning ship. Byrne sinks to his knees weeping at the sight. 478 CONT'D (2)

CHRISTIAN (ignoring the shouts)
The ship was burned because - all of us here - voted for it. But from now on there'll be no more voting. We'll have ship's discipline again instead.

McCOY
Hanging and the cat, I suppose!

CHRISTIAN
If necessary. If we're to live together in peace and give our children a chance of happiness, there's got to be law and a proper respect for it. I'm going to see that there is. Now get up back to your homes.

MILLS
You talk about happiness. Well you took away <u>our</u> chance of it when you fired that ship. Do you think we're going to forget that?

CHRISTIAN
You'll forget all right.

MILLS (shaking his head)
Don't <u>you</u> forget. You won't have muskets in your hands all the time.

CHRISTIAN (sardonically)
Thinking of mutiny already? You'd better not. I shan't wait for a courtmartial.

Quintal shoulders his way forward, hefting his cutlass. The men behind Christian move forward threateningly.

He looks at the burning ship and then in bitter hatred at Christian. 478 CONT'D (3)

MILLS
Looks as if we brought Captain Bligh with us after all.

CHRISTIAN
Yes... Because you've made it so. Because you always needed something to hate more than you needed something to love. Because the gentlemen who drafted the articles of war made you as stupid and brutish as they were. Because men who are degraded by other men share the same filth and end in the same corruption.

DISSOLVE TO:

479-481 OUT

CLOSE SHOT - THE BOUNTY'S CHRONOMETER 481X1

Steadily ticking away the minutes and the days and the years.

CHRISTIAN 481X2

Watching the chronometer. From beyond him comes the cry of a woman in pain. He bends over to make an entry in the log he is keeping.

CHRISTIAN (to himself as he writes)
Four fifteen... Greenwich mean time... allowing for error, six o'clock island time...

He sits back as he hears another cry of pain. Then he gets to his feet.

EXT. HILLTOP - SUNSET 482

There is a clump of coconut palms there. Smith is at the top of one of them, in a climbing belt, picking the nuts and letting them fall. Balhadi (his wife) is collecting the nuts and stacking them into a pile on the ground below.

CLOSE SHOT - SMITH 483

The setting sun is in his eyes as he works and he turns slightly to avoid the dazzle. Suddenly, he stops in the act of cutting a nut down, and stares out to sea, his jaw dropping.

EXT. HORIZON - SUNSET 484

This is an EXTREME LONG SHOT from high above sea level and shows the darkening horizon away from the sun to the north. A small triangle of white flickers for a moment as it reflects the fading sunlight.

SMITH 485

He stares off. Almost to himself he mutters two words.

SMITH
Sail ho!
(then again a little stronger)
Sail ho!

Suddenly, he begins to scramble frantically down the tree.

INT. CHRISTIAN'S HOUSE 486

There is Bligh's desk there now, with the books and navigating instruments. The place is no longer a hut. Another room has been built beyond. Christian stands in the doorway looking down at Maimiti who is lying on a cot with Tehani bending over to sponge her face. It is clear that Maimiti's labor has begun.

She smiles up at him.

As he returns her smile, we HEAR SMITH'S VOICE OFF repeating "Sail ho! Sail ho!" as he comes nearer. Christian looks round sharply.

EXT. VILLAGE CLEARING 487

Smith runs across the clearing towards Christian's house shouting.

487 CONT'D (2)

SMITH
Sail ho! Sail ho!

Men are beginning to rush out of their houses. Smith rushes up to Christian as he comes out of his house. Others are crowding around.

SMITH
A sail, sir.

DISSOLVE TO:

488 EXT. LANDING POINT

Christian, resting his telescope on Roger's shoulder, is carefully scanning the horizon. The other people, men and women, crowd around staring off. Some have climbed trees to try and see better. Christian shuts his telescope.

CHRISTIAN
Well, it's too dark now. What sort of ship, would you say?

SMITH
Hard to tell, sir. Could be a frigate.

CHRISTIAN
Douse all cooking fires and lights. Smith, you take a party down to the landing. Make sure the cutter and all the canoes are well hidden behind the rocks. Do that now. The tide's making and it'll wash the marks away.

SMITH
Aye, aye, sir.
(to the white men)
Who's with me?

Several of the men have started to move as Christian goes on.

CHRISTIAN (to Minarii)
Taio, your fishing nets must be hidden, too. And the high stones from the marai will have to come down as well.

Minarii has started to obey, but at this his head turns quickly.

488 CONT'D (2)

CHRISTIAN (to Brown)
That woodpile of yours can be moved down the hill. You can roll the logs.
(he sees Minarii staring at him)
What is it?

MINARII (stiffly)
The stones of our marai cannot be moved.

Mills, sensing trouble, stops to listen.

CHRISTIAN
Taio, there must be no sign of habitation here. The high stones must be moved. That is an order.

Minarii looks at the Tahitians with him. He is being driven into a corner and does not like it. He looks at Christian again.

MINARII
I will ask our god Oro.

CHRISTIAN
Then he will have to answer at once. The stones must come down tonight. Do you understand me?

Minarii turns away abruptly.

ROGER
Supposing he won't do it, sir.

CHRISTIAN
Then we'll do it for him.

DISSOLVE TO:

EXT. VILLAGE CLEARING - NIGHT 489

The fires are out and the houses are in darkness.

EXT. HILLTOP 490

Mills and most of those he leads are sitting on the ground talking in low tones and staring out to sea. The marai is in the background. Mills is staring off at it.

EXT. ALTAR GROUND 491

From Mills' point of view. The altar sticks up clear and black in the moonlight.

INT. CHRISTIAN'S HOUSE 492

Christian sits by the door. Maimiti's labor goes on in the inner room. Christian's eyes go to the chronometer on the desk. Quietly he gets up and, going to the door, looks out across the clearing.

EXT. MINARII'S OUTER HOUSE 493

From Christian's point of view. Minarii, Tetahiti, and Tararu sit in a close-knit group in quiet but animated discussion. The other Tahitians watch from a distance.

INT. CHRISTIAN'S HOUSE 494

Forcing himself to be patient, he gets back inside and sits down at his desk.

EXT. HILLTOP 495

Mills is still watching the altar ground. Williams near him yawns.

WILLIAMS
Must be close on eight bells.

MCCOY
Aye.

Mills' pent up bitterness bursts out in angry sarcasm.

MILLS
Aye, and all we do is wait for daylight and "Land ho! What's that island doing there Mr. Snooks? Inhabited by the look of it sir. Lower a boat, Mr. Snooks and detail a landing party."

BYRNE
Chances are they won't even sight us.

MILLS
A frigate by the cut of her royals, Alec said. He's seen enough. He ought to know. A frigate look-out not sight the first land he's seen in weeks? Don't talk foolish!

WILLIAMS
Aye, that's true enough.

MILLS
And when they see that
(he points to the marai)
sticking up like Portsmouth shot tower, what happens?

BYRNE
Mr. Christian'll make 'em take it down.

MILLS
Will he? When?

INT. CHRISTIAN'S HOUSE 496

Christian looks up expectantly as he HEARS FOOTSTEPS outside. Then he sees that the visitor is Roger. With a glance at the inner room, he goes outside.

EXT. CHRISTIAN'S HOUSE 497

Christian comes out and joins Roger.

ROGER (quietly)
No lights showing, sir. Wind's veering. Could be a storm, please God.
(he looks across the clearing)
Still...?

CHRISTIAN
Yes.
(he takes a key from his pocket)
That's the key to the arms chest behind the house.
(Roger takes the key)
Go and load the muskets. If I have to...

He breaks off as he sees Minarii, Tetahiti and Tararu crossing the clearing toward him. Then, as he turns to await Minarii, he speaks again quietly to Roger.

CHRISTIAN
Go on. Load the muskets.

Roger goes as Minarii comes up to Christian.

MINARII
Taio, we have asked our god.
(he pauses)
The marai cannot be moved away.

Christian waits, saying nothing.

MINARII
But we have looked into our hearts. If it is bad for this ship we cannot see to come here, we will take down the high stones. Then, when the ship has gone, we will put them back.

With a smile Christian goes forward toward him.

498-500 OUT

EXT. HILLTOP 500X1

The breeze is stiffening now, but the men ignore it. They are hanging on Mills' words.

500X1
CONT'D
(2)

MILLS
Mr. Christian took the law into his own hands - in our best interests of course - and burnt the ship. Supposing we do the same - in his and Mrs. Christian's best interests of course - and take that pile of stones down for him. He'd be grateful to us, wouldn't you say?

There is an uneasy laugh.

BYRNE
You're daft, Jack.

Mills grins.

MCCOY
Minarii and his men'd go off their heads.

MILLS (wide-eyed)
Happen they would. And a good thing too!

WILLIAMS
Good? Have you seen what they can do with those slings of theirs?

MILLS
Well then, Mr. Christian would have to issue the muskets out, wouldn't he? And we'd have to shoot those poor heathens down. Terrible! Especially when it came to dividing up the land again.

He looks round at their faces as the idea sinks in. There is a long silence before, with one more long look at the marai, he gets to his feet, picking up an axe from the ground beside him.

MILLS
Free men, we'd be.

Byrne looks around at their faces and what he sees frightens him. Unobtrusively he backs away into the darkness.

EXT. PATH - CLEARING TO MARAI 501

Minarii leads the Tahitian men away from the village to the marai. The wind is steadily increasing over this and succeeding shots.

EXT. PATH - MARAI TO VILLAGE 501X1

Byrne hurrying down the path, stops as he sees the Tahitians coming up. Scared, he takes to the trees off the path and goes on down.

INT. CHRISTIAN'S HOUSE 501X2

Maimiti's labor is approaching its climax and the other Tahitian women are gathering there now. Christian is brushed aside. Roger, already a father, looks at him sympathetically.

ROGER
Best leave it to them, sir.

Christian goes out of the house.

EXT. CHRISTIAN'S HOUSE 501X3

As Christian comes out of the house, Byrne rushes up to him breathless with running.

BYRNE
Mr. Christian, sir! Mr. Christian!

EXT. MARAI 501X4

An axe sweeps the prayer offerings off the platform of the marai. Mills is using the axe. With another swing he sweeps the bones aside.

MILLS
Now come on!

He clambers up on to the platform and heaves one of the stones off the altar to the ground. Suddenly, as if he has broken a tabu for them, the others with him - Quintal, Williams, McCoy among them - give a wild cheer, clamber over the altar and begin to tear it to pieces. 501X4 CONT'D (2)

EXT. REAR OF CHRISTIAN'S HOUSE 501X5

Christian is handing out muskets and ammunition from the arms chest to Smith, Roger, Byrne and Brown.

EXT. PATH TO MARAI 501X6

As Minarii leads the Tahitian men up to the marai he stops, looking up.

EXT. MARAI 501X7

SHOOTING UP from Minarii's point of view. The top of the marai altar is almost gone. As another stone topples down there is a cheer from the wrecking party.

MINARII AND THE TAHITIANS 501X8

Their faces as they look up at the sacrilege that is being committed.

Minarii turns and looks at Tetahiti and the others.

Then, taking a knife from his belt, Minarii turns and snatches a big palm leaf from a tree by him. Then with two strokes of the knife he slashes the fronds off near the stem. The leaf is suddenly a barbed spearhead.

Tetahiti has peeled a long strip of bark from another tree and is twisting it into a sling. The other Tahitians are arming themselves in the same way.

EXT. MARAI 502

The altar has been reduced to a heap of rubble but the men are still clawing at the stones and toppling them to the ground. There is something orgiastic about their actions now. The wind moans around them.

MINARII 502X1

He moves forward up the path.

503 OUT

EXT. PATH - CLEARING TO MARAI 504

Christian, armed with a musket and followed by Roger, Smith, Byrne and Brown, hurries up the path towards the marai. Suddenly, from above there is the scream of a man dying violently, and then confused shouts.

As they stop involuntarily, there is another scream of agony.

Christian cocks the lock of his musket and starts

504 CONT'D (2)

running up towards the marai, the others following.

Then as they turn a bend in the path Christian stops again and levels the musket.

A man is running frantically down the path towards them.

It is Williams, blood streaming from a wound on his head and terror in his eyes. As he rushes up to Christian he is sobbing with fear. He tries to speak but can only stammer.

WILLIAMS
They're... they're... they're...

Then he sees Smith's musket and tries desperately to grab it from him. Smith shoves him away.

As Christian goes on up and Williams runs frantically on down towards the village, there is another scream from above.

EXT. HILLSIDE 504X1

McCoy, terrified, is moving through the trees and shadows, turning this way and that as if there were enemies all around him.

Suddenly a shadow moves.

Too late, McCoy sees death coming towards him and lets out a yell of terror.

EXT. PATH TO MARAI 504X2

Christian runs forward as he sees a man lying on the path ahead.

The man has an axe in his hand, red with blood, and a spear through his back.

It is Mills and he is dead. Beyond him is a dead Tahitian.

Christian looks at the others. They, too, are afraid now as they peer out into the darkness that surrounds them. From the hillside above there is the faint moaning of a wounded man and the howling of the wind.

Christian goes on towards the marai.

EXT. MARAI 504X3

Christian, followed by Roger, Smith, Brown and Byrne, goes slowly towards the marai.

Roger sees something out of the corner of his eye and swings round.

It is the body of Quintal arched in a death agony, his face a mask of blood.

Christian stops, then calls out to the marai.

CHRISTIAN
Taio!

His voice echoes from the hillside and is lost in the wind. He calls again.

A HAND WITH A SLING-SHOT 504X4

The sling whirls.

EXT. MARAI 504X5

The shot whips past Christian's head. Byrne drops his musket with a clatter and sinks to his knees. Brown goes to him.

Christian calls out again.

CHRISTIAN
Taio, I must speak with you.
I will be unarmed.

No answer. Christian puts his musket down.

ROGER
No, sir, you can't.

As Christian goes forward, Roger and Smith follow him.

As they reach the entrance to the marai he motions them to remain behind.

Then he goes on towards the altar.

As he sees the rubble that it now is, he stops.

After a moment, he looks around trying to decide where the Tahitians are. Then he speaks again, shouting above the wind. 504X5 CONT'D (2)

CHRISTIAN
Taio, listen to me. The men who did this are already dead or condemned to die. There can be peace between us.

No answer. He takes a step towards the altar.

CHRISTIAN
Taio...

505-520 OUT

MINARII 521

steps forward and hurls his spear.

CHRISTIAN 522

As the spear hits him, he twists sideways and starts to fall.

523 OUT

ROGER AND SMITH 523X1

They both fire.

MINARII 524

As he comes forward over the rubble of the marai, he is hit.

EXT. MARAI 524X1

Smith and Roger run forward to Christian and drag him back to the shelter of the marai wall.

Brown snatches up Byrne's musket as well as his own and runs to join them.

Roger is feverishly reloading his musket. Smith breaks the spear that hit Christian, to get it out

524X1 CONT'D (2)

of his body, then tears off his own shirt to staunch the wound.

Brown thrusts Byrne's musket into Roger's hands.

BROWN
This one's loaded.

Roger grabs the musket and crawls over to Christian.

ROGER
You lie quiet, sir. We'll polish off the rest of them. Alec...

SMITH
Aye, aye, sir.

Roger and Brown are already crawling towards the entrance gap in the marai wall. Smith starts reloading his musket.

CHRISTIAN (breathless with pain)
No...

SMITH
We'll get 'em, sir.

CHRISTIAN
No... no... you go back to my house.

A SHOT rings out nearby and a man screams.

CHRISTIAN AND SMITH 524X2

SMITH (aware only of the fight)
Your house? Mrs. Christian'll be safe enough.

CHRISTIAN
Don't let them do anything to the baby... don't let <u>her</u>...
(Smith stares incredulously)
Do as I tell you. I'll follow.

Another SHOT. Smith, torn between the instinct to join in the fighting and the instinct to obey.

CHRISTIAN (violently) 524X2 CONT'D (2)
Move!

SMITH
Aye, aye, sir.

He obeys.

Christian starts to crawl after him down the path away from the marai.

EXT. MARAI 524X3

A Tahitian whirls a sling shot.

Brown fires.

Byrne, one shoulder soaked with blood, picks up Christian's musket and staggers towards the marai wall.

EXT. PATH FROM MARAI TO VILLAGE 524X4

Christian drags himself to his feet against the trunk of a tree and then starts down the path, stumbling, grabbing at tree branches, a forearm pressed against his wound.

SHOTS SOUND from above, the wind increases.

Williams, a musket in his hands, comes panting up the path towards him. Now that he has a gun he has recovered his confidence and is ready for revenge.

WILLIAMS
They got you, too, eh! Bastards!

As another SHOT is HEARD he starts to go on.

CHRISTIAN
Go back.

WILLIAMS
It's them or us now. It always has been.

He goes on ignoring Christian.

Christian starts on down the path again.

CLOSE ON CHRISTIAN 524X5

Camera moving with him as he staggers on down the path, the wind and the branches of trees tearing at him as he goes.

CHRISTIAN
Because you made it so.

THE PATH 524X6

From Christian's point of view. The branches swirl past out of the blackness.

CHRISTIAN 524X7

He is dying on his feet as he goes on.

SMITH (O.S.)
Sir! Sir!

SMITH AND CHRISTIAN 524X8

In the background is the village clearing. Smith COMES ON as Christian falls.

SMITH
Sir! It's all right, sir. A fine boy...
(in alarm)
Sir!

Christian's lips move as he tries to speak. Smith bends down to hear against the shrieking of the wind.

CHRISTIAN (in a whisper)
...paradise...

Smith stares down at him in slow horror.

DISSOLVE TO: 525-532
OUT

EXT. SMITH'S HOUSE AND VILLAGE CLEARING 533

Staines is sitting on the small verandah, listening to Smith.

533
CONT'D
(2)

SMITH
The fighting went on but not for long...after a bit there wasn't no men left to fight... just women and children.

STAINES
And the ship?

SMITH
Oh, the gale must have blown her away to the south-west. I never saw her again.

Staines stands.

The water casks are being taken out to the frigate. Children hang around.

SMITH
Are you going to take me back, sir?
(as Staines hesitates Smith's back straightens)
I'm ready to take my medicine.

STAINES
Time changes some things. Your's wasn't the only mutiny in the Navy.

SMITH (wonderingly)
No, sir?

STAINES
The whole fleet mutinied twice not very long after. At Spithead and the Nore.

The dismay on Smith's face makes him smile.

STAINES
There were injustices and the Navy righted them. There are some who say that what you did breathed mutiny into the air.

He begins to walk back towards the landing point. Only now do we begin to see how Pitcairn has developed...the houses, the breadfruit groves, the pools of fresh water from the dam on the hillside.

STAINES
I'll have to make my report to the Admiralty, of course.

533 CONT'D (3)

SMITH
Yes, sir.

STAINES
You'll be staying here I dare say.

SMITH
I reckon so, sir.

Staines looks around him appreciatively.

STAINES
I don't wonder. It's a little paradise.

As he goes off down the path to the landing, Smith is left staring after him, puzzled.

DISSOLVE TO:

EXT. LANDING BEACH AND BOUNTY BAY 534

The cutter is pulling back to the ship and canoes loaded with water barrels are putting out from the beach through the surf.

EXT. CANOE 535

As the paddlers drive the canoe forward the steersman we saw at the picture's opening stands smiling as he skillfully maneuvers the craft through the breakers.

CLOSE SHOT - STEERSMAN 536

Around his neck is the medallion which marks him as Christian's son.

EXT. BOUNTY BAY 537

As the canoe goes on past camera and out towards the waiting ship, the camera looks down into the clear water of the bay and at the weed covered remains of the Bounty still lying there.

E N D